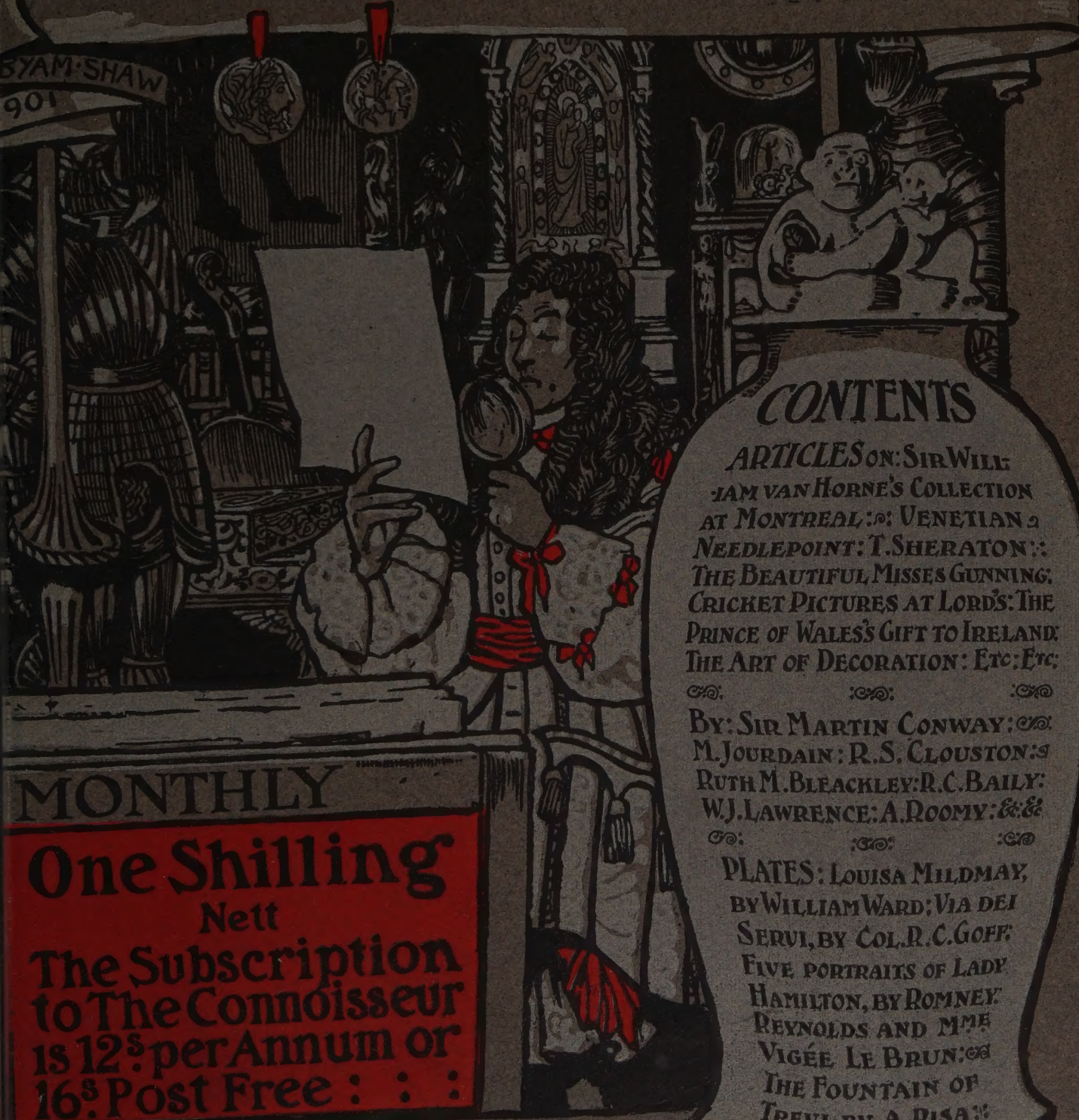


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS

ILLUSTRATED



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ARTICLES ON: SIR WILLIAM VAN HORNE'S COLLECTION AT MONTREAL: VENETIAN NEEDLEPOINT: T. SHERATON: THE BEAUTIFUL MISSES GUNNING: CRICKET PICTURES AT LORDS: THE PRINCE OF WALES'S GIFT TO IRELAND: THE ART OF DECORATION: Etc: Etc:

BY: SIR MARTIN CONWAY: M. JOURDAIN: R. S. CLOUSTON: RUTH M. BLEACKLEY: R. C. BAILY: W. J. LAWRENCE: A. ROOMY:

PLATES: LOUISA MILD MAY, BY WILLIAM WARD: VIA DEI SERVI, BY COL. R. C. GOFF: FIVE PORTRAITS OF LADY HAMILTON, BY ROMNEY: REYNOLDS AND MME VIGÉE LE BRUN: THE FOUNTAIN OF TREVI BY A. PISA:

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SPECIAL NOTICE.

This list is compiled for the purpose of bringing readers of "The Connoisseur" into direct communication with the owners of valuable articles for sale or wanted. The charge for Advertisements will be from now 2d. for each word. All previous rates are cancelled. Advertisements must be prepaid and sent in by the 8th of each month. Special terms quoted for illustrated advertisements. All letters must be addressed "The Connoisseur" Register, No. —, 95, Temple Chambers, Temple Avenue, E.C. Replies to Advertisements must be sent in a blank envelope, with the number at the top right-hand corner, and a separate loose stamp for each reply enclosed. If a stamp is not sent with letter the proprietors cannot be responsible for the forwarding of same to the advertiser. No responsibility is taken by us with regard to any sales effected. All advertisements to be sent to the Advertisement Manager, "The Connoisseur," 95, Temple Chambers, E.C.

Butterflies, etc.—Several thousand British and tropical. List free. Selections on approval. Very moderate prices. [No. R1,635]

Wanted.—About twenty Oak Dressers, in the rough state. Send full particulars and price to [No. R1,691]

Nelson Centenary.—Several scarce prints, singly or entire. List free. [No. R1,733]

"Connoisseur."—Nos. 1-8, all first editions except No. 2. Good condition. What offers? [No. R1,734]

For Sale.—Salvator Rosa's *Hunting of Diana*, 4 ft. 9 in. by 6 ft. 4 in., one of the finest pictures of the artist, and in perfect condition. [No. R1,735]

Toby Jug.—Very old perfect specimen Rockingham Toby, for sale. [No. R1,736]

Choice Arundels.—Durer and other etchings, Italian engravings, large painting, *Venus and Cupid*, originals by S. Solomon and Ruskin. [No. R1,737]

Burmese Jars.—One pair green and black hawthorn, with lids and brass collars, mended; unique. 100 gns. 27 in. high, 17 in. broad. [No. R1,738]

For Sale.—Capt. Cooke's *Three Voyages*, over 200 illustrations, 1784; *Cosmographic*, Peter Heylin, 1652. Offers. [No. R1,739]

For Sale.—Old Bible and Prayer Book, largely illustrated, 1712; *Shepherd's Calendar*, 1706. Offers. [No. R1,740]

For Sale.—A pair of rare Antique Oriental inlaid Silver-Gilt Camels (from head to ground, 19 in.). To be seen by appointment in London. [No. R1,741]

Ancient Pottery.—Several early Greek and Roman vases; suit small museum. Also early dated German and English pieces. [No. R1,742]

Dinner Service.—Old Spode, 95 pieces. For sale. To match, by Copeland & Garrett (late Spode), 52 pieces; 147 complete. [No. R1,743]

Sheraton Sideboard.—Genuine antique, beautifully inlaid; unique. Old Oil Paintings—*Vulcan's Forge*, canvas, 54 in. by 36 in., in massive gilt frame; *The Massacre of the Innocents*, 72 in. by 48 in.; *Dutch Town*, by Maxwell; *Moonlight Scene*, attributed to Pether; *The Fortune Teller*; *Cromwell and Fairfax*. Fine old coloured engraving of *Lord Nelson at Prayer before Trafalgar*. [No. R1,744]

Engraving.—A *Country Wake*, by Carnot, after Ostade, executed, 1772, John Boydell. What offers? [No. R1,745]

Engravings.—Advertiser wishes to sell complete set of the Althorp Reynolds (Hanfstaengl), issued at 40 guineas. See CONNOISSEUR, December, p. 244. What offers? [No. R1,746]

Continued on opposite page.

DANGER OF FIRE. COUNTRY RESIDENCES. INVENTORIES & VALUATIONS.

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July, 1905.—No. xlvii.

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DOG
GRATES,
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Cheltenham.

The CONNOISSEUR REGISTER

continued from page 2.

- Rush-bottom Chairs.**—Genuine antique, several varieties, from 10s. each. [No. R1,747]
- For Sale.**—Signed proofs of *The Bathers*, Macbeth, after F. Walker, £10 10s.; *Sparkling Brooks*, mezzotint, Finnie, £4 4s.; *An English River*, mezzotint, Finnie, £4 4s.; *Horsefair*, etched state, Bonheur, £3 3s.; *Cardinal Newman*, mezzotint, selected proof, Cousins, £3 3s. [No. R1,748]
- Old French Bureau.**—Made prior to 1641, silver handles front and sides, Spanish wood, perfect preservation. For sale. [No. R1,749]
- "The Connoisseur."**—Complete from publication. All first editions, except first four numbers. Offers. [No. R1,750]
- Cradle.**—Old oak, wanted. Must be in good condition and free from worm-holes. [No. R1,751]
- Rare Old Bookbindings.**—Wanted names of purchasers. [No. R1,752]
- Nicholson's Portraits and Characters of Romance**, complete of each in cabinet made ebony and gilt oak frames. [No. R1,753]
- Chippendale Armchair.**—Carved legs and back, splendid condition. [No. R1,754]
- For Sale.**—*Little Gipsy*, proof, H. Dicksee, £7 7s.; *Leaving Home*, proof, Dicksee, £7 7s.; *Morning Walk*, Mathey, proof, £11. [No. R1,755]
- Chairs.**—Eight very fine spoon-back Hogarth. Price £50. [No. R1,756]
- Wanted.**—Old Silver. Fine Chelsea Figures and Dutch Portraits. [No. R1,757]
- Bronze Gong.**—Antique Japanese; fine tone. Arundel prints, original issue. List on application. [No. R1,758]
- Sheffield Plate.**—Four Candlesticks, 12 in.; two Snuffers; Trays. Offers. [No. R1,759]
- Staffordshire Figures.**—Rare early. [No. R1,760]
- Candelabra.**—Beautiful antique cut-glass, mounted ormolu, seven lights; stands 3 ft.; unique. What offers? [No. R1,762]
- Water-Colours.**—Pair, by J. W. Carmichael, £10 10s. [No. R1,763]
- For Sale.**—Two engravings (Morlands), *The Squire's Door*, *Credulous Innocence*. [No. R1,764]
- Lady** will attend Country Auction Sales and buy Antiques for private collectors. Moderate commission, highest references. [No. R1,765]
- Clocks.**—Two Grandfather, oak cases, perfect order, £5 5s., £3 3s. [No. R1,766]
- Old Miniatures, Fans, etc.,** carefully restored in London. [No. R1,767]
- Landscape.**—On panel, by Rubens, 19 in. by 14 in. £250. [No. R1,768]
- Little Gem.**—By Cuyp. £100. [No. R1,769]
- Nelson Relics.**—Authenticated, and rare old Volunteer Medals. For sale. [No. R1,770]
- Old Mezzotints.**—*Viscount Milton*, after Beach, engraved by J. Jones; *Edwin*, J. R. Smith. Offers. [No. R1,771]
- Dresser.**—Antique Welsh, 5 ft.; carved high-back Settle; Cromwell Table; Oak Buffet. [No. R1,772]
- Chippendale Chairs.**—Set; Dining Table; Inlaid Sheraton Sideboard. Genuine antiques. [No. R1,773]
- Buffet.**—Antique Jacobean, richly carved; Jacobean Dining Table, 8 ft. long. [No. R1,774]
- Pearl Necklace.**—Genuine. £65. [No. R1,775]
- Poker-work Chest.**—About 400 years old; take £20. (London.) Six old prints, *London Street Cries*, £4. [No. R1,776]
- Worcester Tea Service.**—Blue and white, crescent mark, 20 pieces. £8. [No. R1,777]
- Miniatures** from photos painted by exhibitor Royal Academy. 2 guineas. [No. R1,778]
- Books.**—*Engravings of Mosaic Pavements and Stained Glass*, by Fowler, 1804. 12 gns., 2 vols. [No. R1,779]
- Sofa.**—Genuine antique Chippendale claw-ball six-legged Sofa for sale, handsomely carved. Also good old Violin; suit lady. Reasonable offers accepted. [No. R1,780]

Continued on page 6.

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THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

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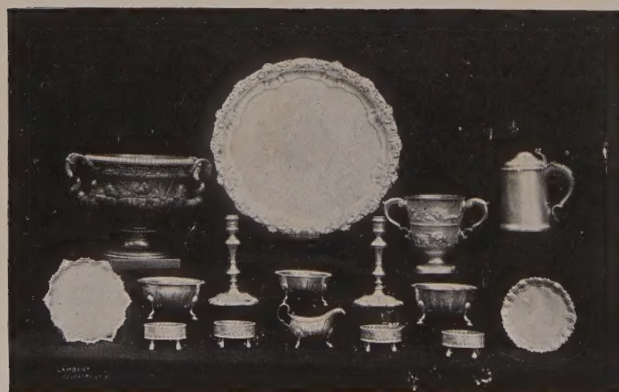
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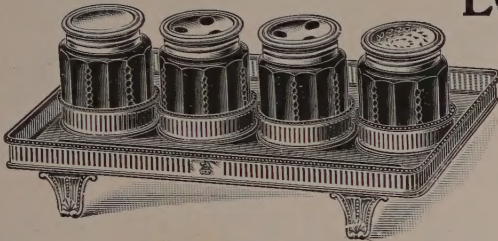
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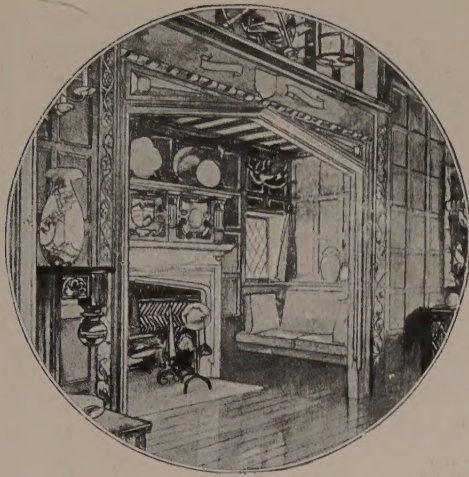
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(OPPOSITE GOODGE ST.)

THE CONNOISSEUR REGISTER—continued from page 3

Corner Cupboard.—Inlaid shells, etc. For sale. 37s. 6d. [No. R1,781]

For Sale.—Mezzotint, *Sylvia*, Miller, after Frank Dicksee. Published £6 6s. £3 3s. [No. R1,782]

Dressing Mirrors.—Three antique. £10. [No. R1,783]

Paintings.—Private collection, Old Masters. [No. R1,784]

Coffee Pewter Set.—Antique. £20. [No. R1,785]

"Connoisseur."—Nos. 1 to 14. What offers? [No. R1,786]

Cromwellian Coins and Medals.—An important collection for sale. [No. R1,787]

Violin.—For Sale, labelled "Josef Klotz, Mittenwalde, 1795" (genuine). Expert valuation up to £50. Offers. [No. R1,788]

Fine Oil Painting.—For sale; subject, *Jacob at the Well*, Italian, 18th century; in handsome gilt frame, 5 ft. 6 in. by 4 ft. 10 in. On view CONNOISSEUR Offices. [No. R1,789]

Dresden China.—Fine collection of genuine eighteenth century Dresden China, comprising 34 plates and 10 dishes of various shapes and sizes. Excellent condition. Can be inspected at CONNOISSEUR Offices by appointment. Price £40. [No. R1,790]

Paintings.—Old Masters. A private collection of Dutch, English and Italian Paintings in fine condition for disposal. [No. R1,791]

Portrait of Handel.—Sir Godfrey Kneller's. [No. R1,792]

Hitchin.—Noted for antiques. Most desirable premises for antique dealer or any business, situated on main station road, abundant accommodation, good house to live in. Rent, £55. Apply, Mr. T. Franklin, Willian, near Hitchin.

Required to Purchase, by private gentleman, collecting old English works of art, a few very fine pieces of CHIPPENDALE or SATINWOOD FURNITURE, unrestored; also English Engravings, after Romney, Reynolds, Hoppner, and contemporary artists. Very high prices offered for fine examples. Write "Box 787," Willings, 162, Piccadilly, London, W.

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VALUABLE PICTURES.—"A valuable picture by Sir Godfrey Kneller, representing a portrait of the wife of Bishop Burnett, and now worth many thousands, had for years fulfilled the lowly function of a fire screen in a humble cottage." After seeing the above in *Answers* paper, a lady examined some old pictures which she had in her possession, and found that she had a picture by the above-mentioned painter. It is a painting of *Nicola Matteis*, a great musician, and is 30 in. by 25 in., and is signed at the back "Godfrey Kneller, F. 1682." It is set in a massive antique gilt frame. The owner of this picture would like to dispose of it. Anybody who would like to purchase it, please apply to "B" Bôdalaw, Llanrwst, North Wales. Dealers need not apply. The owner (of this picture) desires to say that it was purchased at one of the sales of the Marquess of Anglesey's mansions. What offers? [No. R1,761]

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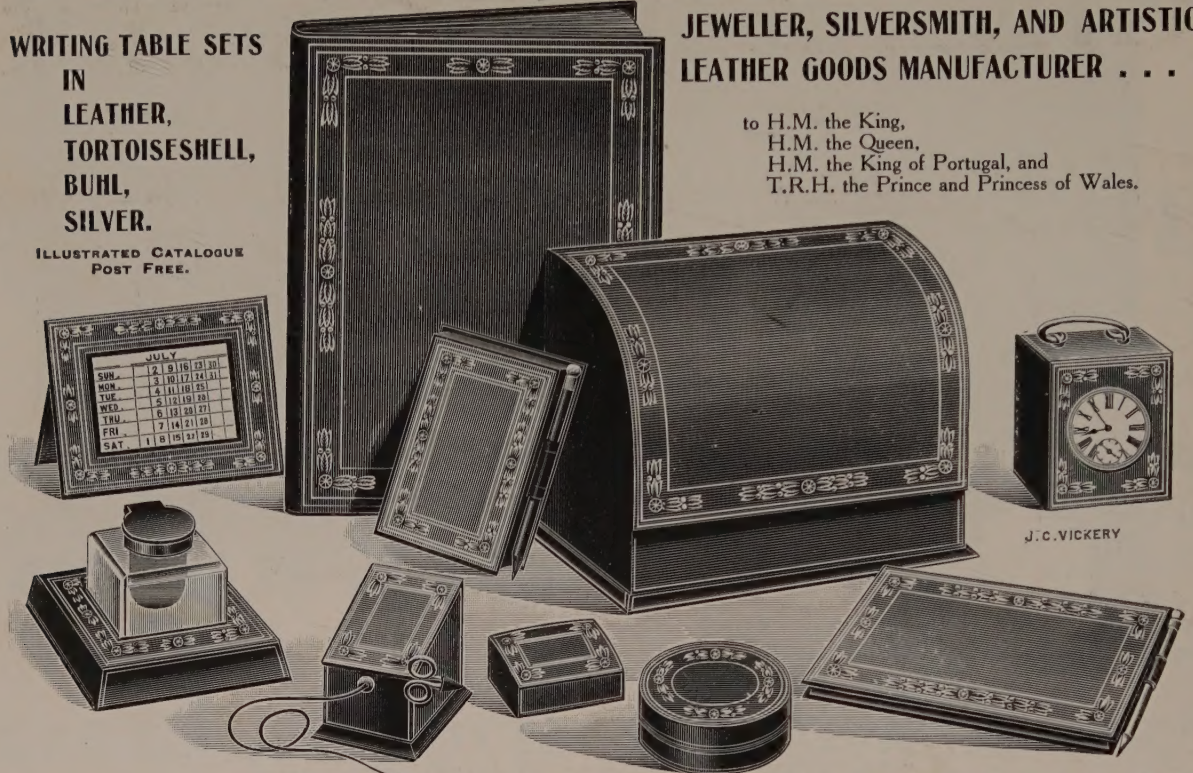
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ANSWERS TO CORRESPONDENTS

Books

The Hampstead Annual.—5,514 (Ventnor, I.W.).—This Annual first appeared in 1897, and the complete set can be obtained through Mr. Sydney C. Mayle, Co-Editor, 70, High Street, Hampstead, N.W.

Engravings

"The Connoisseur," after Meissonier, by Le Ruet. —4,447 (West Didsbury).—Messrs. Klackner sold a print of this etching for 7 gns. a few months ago. Probably you have a proof, which may be worth slightly more. The valuable plates are those etched by Meissonier.

Musical Instruments

Stradivari Violins.—5,102 (Romford Road) and 5,092 (Penge).—We have frequently given answers under this heading in our columns. The matter was dealt with at length in the May issue.

Pewter

Britannia Metal.—4,813 (Malmesbury).—From the marks you reproduce, your little taper-stick appears to be made of Britannia metal, probably by the old and still flourishing firm, J. Dixon & Sons, of Sheffield. The small numerals incorporated in the mark, and indicating the pattern number, are found on Britannia metal and plated goods, but not on pewter. Your piece may be fifty years old, but we doubt if it would appeal to a collector of pewter. [Continued]

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July, 1905.—No. xlvii.

ANSWERS TO CORRESPONDENTS—*continued*

Pewter—continued

Eighteenth Century.—4,971 (Crewe).—Your plates and dishes date from the second half of the eighteenth century. The 18in. dishes are worth 30s. to 40s. each; the 16in. dishes 20s. to 25s. each, and the 9in. plates 4s. to 5s. each.

Foreign.—4,707 (Ontario).—We have been unable to trace the name JOIRIS among recorded foreign pewterers, and are, therefore, not in a position even approximately to date your Flemish candlesticks from your sketches of the marks:

Georgian.—5,281 (Andover).—Your large pewter vessel is apparently an old gallon tavern measure of the Georgian period. The absence of a maker's mark makes it impossible to give a more definite opinion as to its date. The mark you refer to is probably the stamp of the contemporary local supervisors of weights and measures. It is unlikely that the piece was of local manufacture. If only in fair condition, its value would be about £2. The firm mentioned is satisfactory.

Hall-Marked Pewter.—5,594 (Highgate).—The legend crediting Charles I. with hall-marking or authorizing the application of the silver date marks to pewter is, in our opinion, quite baseless. Although we have examined many pieces claimed to be so marked, and in some cases having plausible pedigrees, they have all proved, on investigation, simply to bear the imitation of the silver hall-mark so frequently stamped by pewterers on their wares, but not the genuine silver mark with date letter. Apart from this, we have not been able to discover the slightest evidence that the Goldsmiths' Guilds entrusted with the stamping of gold and silver plate ever permitted the King, or anyone else, to usurp their functions, and place their hall-mark on base metal.

Robert Hildman.—4,312 (Sutton Valence).—If in good condition your 9½ inch plates are worth about £3 the set of 12. Robert Hildman, the maker, was a London pewterer, who became Upper Warden of the Pewterers' Company in 1761.

[*Continued*]

The Connoisseur

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ANSWERS TO CORRESPONDENTS—continued

Pictures

D. Albert Durada, 1861.—4,173 (Manchester).—You do not say whether your pictures are landscapes or portraits, but they are evidently modern works of little importance, and the value will not be great.

Troutbeck.—5,546 (Newton Abbot).—This artist's works never bring any price of importance. We do not think there is any relation between his family and Canon Troutbeck of the present day, but this is a matter for our genealogical expert.

"Dulce Domum," by W. R. Bigg.—5,560 (West Bromwich).—If you have the original painting or a replica by the artist, it will be of considerable value. Send the work for examination.

Portrait of a Lady.—4,455 (Stow-on-the-Wold).—The photograph shows an early eighteenth century English portrait in the style of Sir Peter Lely, and if an original work of that period, in good condition, the value will be about £30.

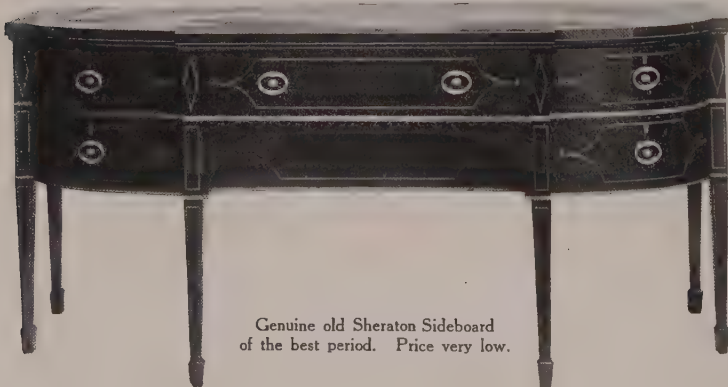
Sir Peter Lely.—5,014 (Baldoyle).—We do not know the subject you mention. Lely's pictures were much copied, and it is impossible to say whether your painting is an original or a copy without seeing it.

G. Palthe.—5,507 (Banchory).—As this artist died about 1750, your picture, signed and dated 1756, is, in all probability, a copy. Born at Degenkamp, Overijssel, in 1681, Gerard Jan Palthe became a pupil of Jurriaan Pool, and afterwards painted portraits, family subjects, and interiors, by candle or torchlight, in the manner of G. Schalken. His son, Adriaan, copied many pictures in gouache.

[continued]

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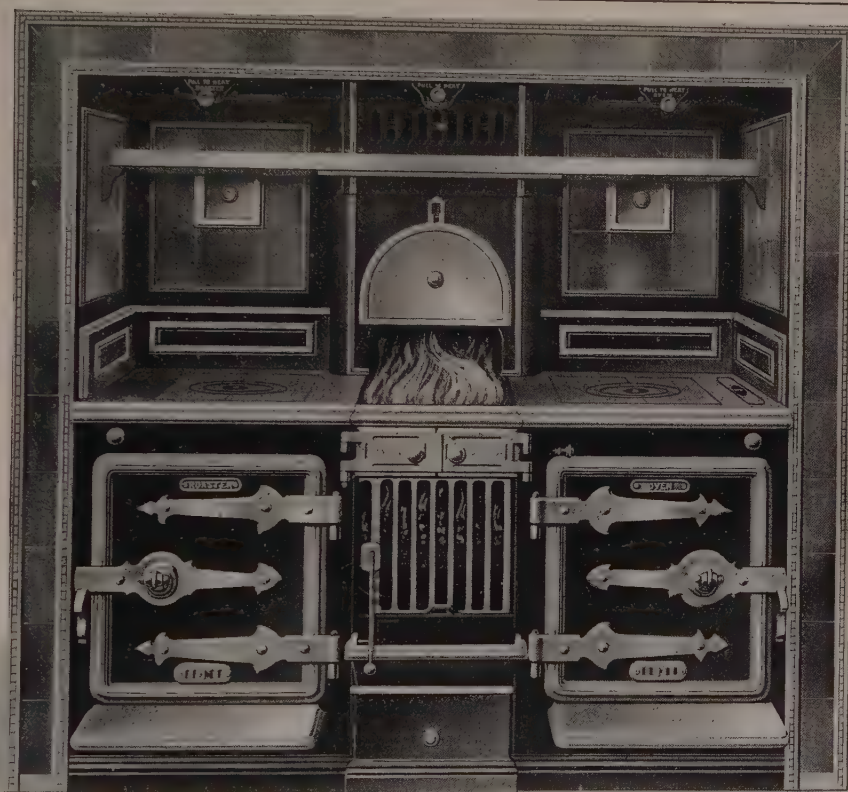
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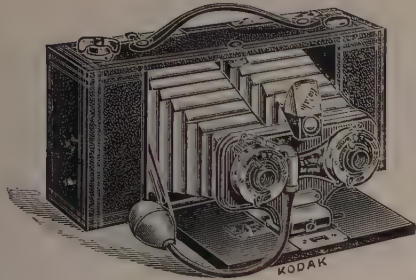


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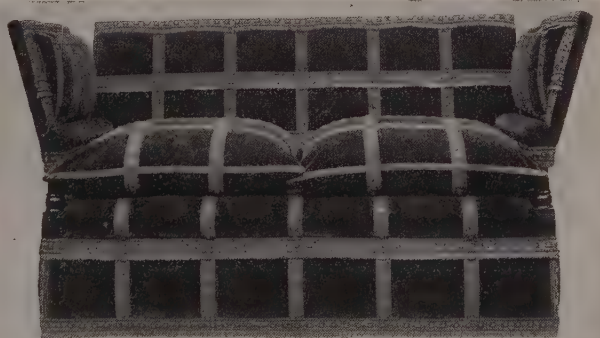
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Toby Jug.—5,526 (Malmesbury).—Your Toby is genuine eighteenth century, probably Whieldon, although without a pedigree or mark it is impossible to say definitely, as other Staffordshire potters produced very similar work. The detail of the piece is good, and taking into account the imperfections, we value it at 30s.

Chinese Mark.—5,555 (Moscow).—The mark upon your Chinese plate, *Ta Ming Ching Hua Ween Che*, signifies that it was made during the reign of the Emperor Ching Hwa (1465-1468). Unfortunately, however, this mark is more often forged than any other, so that it may not be genuine. Fine colour is of more importance than an aged appearance in judging old Nankin blue and white china, but no china can ever have a reliable opinion given upon it without being both seen and handled.

Portland Vase.—5,545 (Llandudno).—You evidently have a plaster copy, which is of little value.

Opaque Stone China.—5,204 (Birmingham).—Your vase having this mark is probably Staffordshire, about 1850, and of no value to a collector.

Stamps

Queensland.—5,184 (Calne).—The twopenny blue illustrated in your cutting is the imperforated issue of 1860, whereas you state the perforation of your specimen is slightly damaged. The first-named variety is worth about £6 in used state, but subsequent issues are rarely appraised at more than a few shillings. Send the glass pictures for inspection.

Victorian Probate Stamps.—5,468 (Honiton).—These are of no value to a stamp collector, but, being unused, you might be able to exchange them at the Inland Revenue Office in Telegraph Street, E.C.

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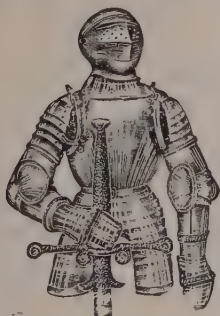
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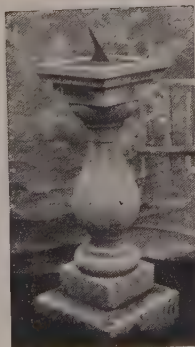
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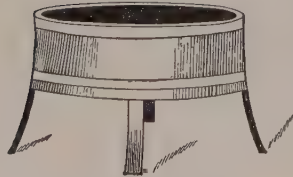
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Dinner Table Talk.

She : Why don't you look as cheerful as this when you are dining at home? Your face has been beaming all through dinner.

He : Well, my dear, we have had a very good dinner, haven't we?

She : Yes, I suppose that's the reason. I really think nothing pleases you men so much as a good dinner.

He : I suppose everybody likes that.

She : I begin to think Punch was right in the advice he gave to the young married girl whose husband was not treating her very well.

He : What was that, my dear?

She : Mr. Punch said—"Feed the brute!"

He : I should prefer to put it a little more delicately—in fact as the Duke of Connaught did last Tuesday at the Cookery Exhibition.

She : Did he make a speech?

He : Yes, and he said that "good cookery brought happiness into the home, and did a good deal to make a husband's life happy."

She : I admit that we have had a most excellent dinner here, but you can't expect to get such perfect cooking at home.

He : Why not? Here comes the Manager. Let us ask him how it is done. (Asks him.)

Manager : Two things are absolutely essential for a good dinner—First-rate material, and the best cooking. The cooking is the chief difficulty.

He : Then you probably agree with the Duke of Connaught when he said that "no country had better material to be cooked than ours, but he feared that in the past much good food had been wasted by bad cooking."

Manager : In private families that can scarcely be avoided; for instance, the modern kitchen, although very useful, cannot roast meat like the good old-fashioned open fire.

She : How do you do your roasting?

Manager : Here at Simpson's-in-the-Strand we roast all our joints at a very large open fire. Baked meat would never do for our guests.

She : I suppose you cook a very large number of joints at Simpson's, don't you?

Manager : Yes, Madam. Since we re-opened last year we have cooked over 10,000.

She : Well, you must have given great satisfaction to have cooked that immense number. But how is it your meat is so deliciously tender?

Manager : Our meat is the very finest, and we hang it until it is perfect for the spit. Private houses cannot hang meat like we do; they have not sufficient facilities. Our steady daily sale enables us to provide relays of joints hanging in the larder, which no private house can do.

She : I wish you would let me send my cook to Simpson's for a week.

He : That is a capital idea.

Manager : Similar requests are made every day. We should be delighted to oblige our guests, but it would necessitate our kitchen being made three or four times its present size.

She : Look, my dear, at all those clergymen and their wives coming in.

He : Why, there's a Bishop amongst them.

Manager : They are in London for the May Meetings. Simpson's is a favourite dining place with the clergy. They appreciate good wholesome food properly cooked and seem to enjoy it so much.

She : Well, I hope they will have a cut off as good a saddle of mutton as we had; it was splendid.

He : Yes, and I never ate a finer turbot. The lobster sauce was perfect too.

Manager : During all the years I have been at Simpson's I have never had such a chorus of praise as during this week.

She : Why was that?

Manager : Wagner's "Ring" has been played at the Opera at Covent Garden, and during the interlude for dinner we were simply crowded out with distinguished guests.

She : Were they in evening dress?

Manager : Yes, all of them, and wearing the most lovely diamonds and other jewels. The room looked brilliant.

He : Well, of course, this Ladies' Dining Room is charming. It is one of the most attractive rooms I have ever dined in.

She : The white Adams decoration is so sweet, and those dainty Angelica Kauffman pictures on the walls and ceiling are quite beautiful.

Manager : It was a pleasure to serve them, they were so loud in their appreciation. The ladies liked our boiled Surrey fowls and Bath chaps, for which we are celebrated, and the early English asparagus was in great demand.

He : Did they have this Cheddar? What a splendid cheese.

Manager : Yes, and it was thoroughly enjoyed. We are very famous for our Cheddars; these in cut took the first prize at the Somerset Dairy Show.

He : I've been told that you have got some specially fine Port.

Manager : I am sorry to say it is going very fast. In 1892 we bought a bin of 1851 Port, which was bottled at Hatfield Peverel, in Essex, in 1855, and we moved it straight from there to Simpson's.

She : I have heard that the Knights of the Round Table dine here. Who are these Knights?

Manager : It is a select literary and theatrical club, composed of celebrated writers and actors. The members have for many years met at dinner once a week at a famous round table, which is almost historic.

He : You have managed to re-house them in your new building?

Manager : Yes, I am glad we were able to give them a club-room. The fine old round table presented a difficulty. When the old Simpson's was pulled down we found that it would not be possible to get the round table through the windows of the new building.

She : But didn't you say it is here?

Manager : It is, Madam. The club-room had virtually to be built up around the table.

She : How pathetic! It is almost as if the table said, "I have been here for so many years and I refuse to move."

Manager : Well, the table certainly got its own way, for it was the only thing in the old building which retained its position.

She : Do many Americans come here?

Manager : We have a very large number. They are always interested in the historical associations of Simpson's. They like to hear about the Rebel Peers dining here and the celebrated statesmen, lawyers, actors, and journalists, who have been so attached to Simpson's.

She : Do you mean the Rebel Peers who joined in the rising of the Pretender? What year was that?

Manager : Yes. It was in 1715. This house was called "The Fountain" then. The Fountain Club had its meetings here 200 years ago.

He : What kind of a club was that?

Manager : It consisted of the political opponents of Walpole, of whom Pulteney, afterwards Earl of Bath, was the foremost. It was in connection with one of these meetings that Sir C. H. Williams wrote his celebrated lines on Pulteney, which no doubt you remember.

She : No. I'm afraid I don't. What were they?

Manager : "Then enlarge on his cunning and wit,
Say how he harangued at the Fountain,
Say how the old patriots were bit,
And a mouse was produc'd by a mountain."

She : What did the Rebel Peers do?

Manager : You remember they were beheaded at the Tower, and on their way back from their trial at Westminster they persuaded the Captain of the Guard to allow them to stop here and have one good dinner.

She : And did he?

Manager : Yes, but the Lord Chancellor was very angry.

She : There! The ruling passion strong in death! Oh! you men. Mr. Punch was quite right. You do dearly love your food!

He : I don't think, my dear, you can say much. You seem to have enjoyed your dinner.

She : Yes, but it has been an exceptionally good one.

Manager : Thank you, Madam, for the compliment. I hope you will honour us with your company again. May I say that Simpson's is open on Sundays from 6 p.m., and that many of our customers bring family parties on Sunday evenings when their cooks are off duty?

CONNOISSEURS OF **COFFEE**

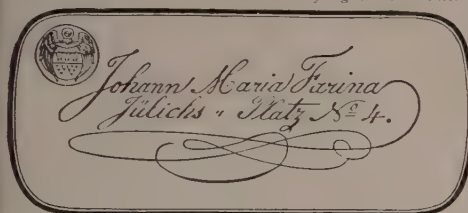
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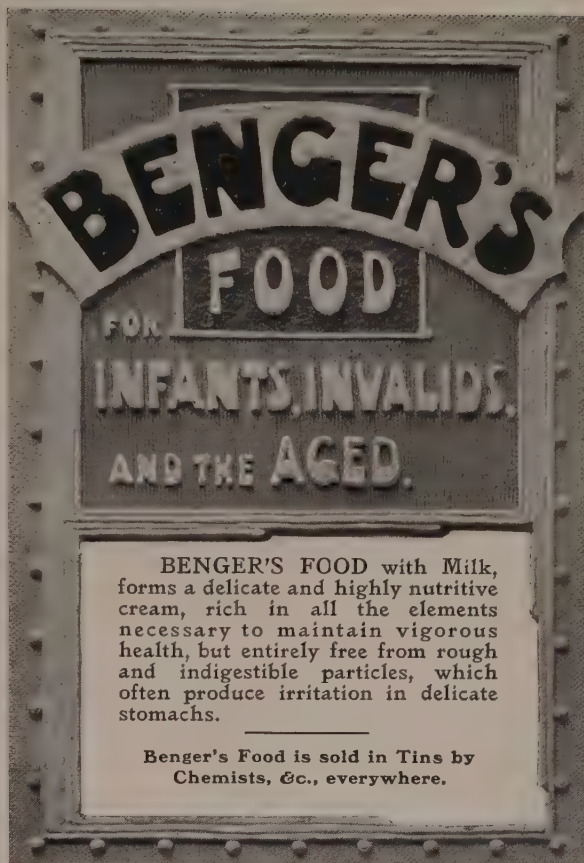
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IMPORTANT NOTICE.

THE Editor of "The Connoisseur," being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, has arranged to devote a department of the Magazine thereto, and has secured the services of Mr. A. MEREDYTH BURKE, who will be responsible for its conduct.

Mr. Burke's name will be familiar to readers of "The Connoisseur" as that of a member of the well-known family associated for more than one generation with the subject of our new department.

Having obtained Mr. Burke's expert assistance, "The Connoisseur" will be enabled to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private, and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

The subject of genealogy is one which interests not only those who can already trace their family pedigree through many generations, but to an equal extent, and in some instances to an even greater degree, those whose ancestors are an unknown quantity. The new department will serve the requirements of either class of reader with equal efficiency.

In addition to replies to specific enquiries, we shall publish, from time to time, articles on heraldry and genealogy from the pen of Mr. Burke.

All communications intended for this department should be addressed to:

The Manager, Heraldic Department,

"The Connoisseur" Offices, 95, Temple Chambers, E.C.

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ANSWERS TO CORRESPONDENTS—continued.

Books

Histoire Generale des Ceremonies (Picart).—5,420 (Escher).—You do not give the date of your copy. If it is 1733, the value is about £2 to £3. The 1741 edition is worth rather less. A personal inspection is necessary to appraise the picture.

Bible, 1615.—5,299 (St. Neot's).—We cannot value this without examination. The other books on your list are of little import.

Moll Flanders, 1722.—5,126 (Edinburgh).—This is the second edition; worth about 30s.

Godfrey of Bulloigne, 1687.—5,671 (Southampton).—This is not a first edition, Fairfax's translation appearing in 1600. Your copy should be worth £1 or so.

Camden's Britannia.—5,313 (Deal).—We have frequently valued this book in our columns. Your edition, if complete and perfect, should realise about 30s. to £2.

Furniture

Queen Anne.—5,543 (Kew Gardens).—Oak dressers, both plain and carved, of this period, are generally fitted with two or three shelves, and these are sometimes flanked by cupboards. The under portion is fitted with drawers on turned or cabriole supports, which should be furnished with brass drop handles. They were chiefly manufactured in Wales, but were produced also in Yorkshire and probably Sussex. They are, however, invariably termed "Welsh Dressers." A good example can be purchased for from £15 to £25, according to age, preservation, and quality. The fact of spice drawers being added should slightly increase the value. We should like further details of the tridara. This is an article probably known to our expert under another name. In regard to a reliable dealer, we do not think you can have a better guide in this respect than the advertisement pages of THE CONNOISSEUR, which contain from time to time the announcements of all the best firms in the antique trade.

[Continued]

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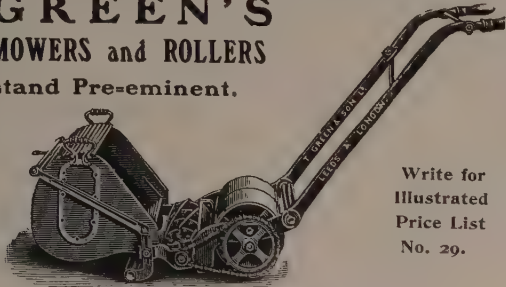
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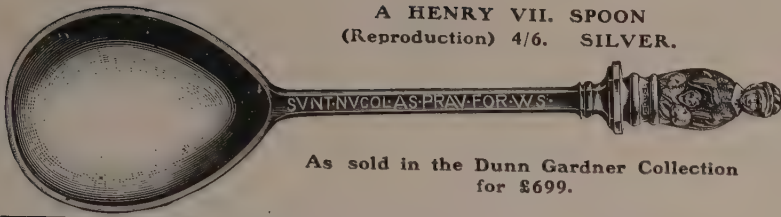
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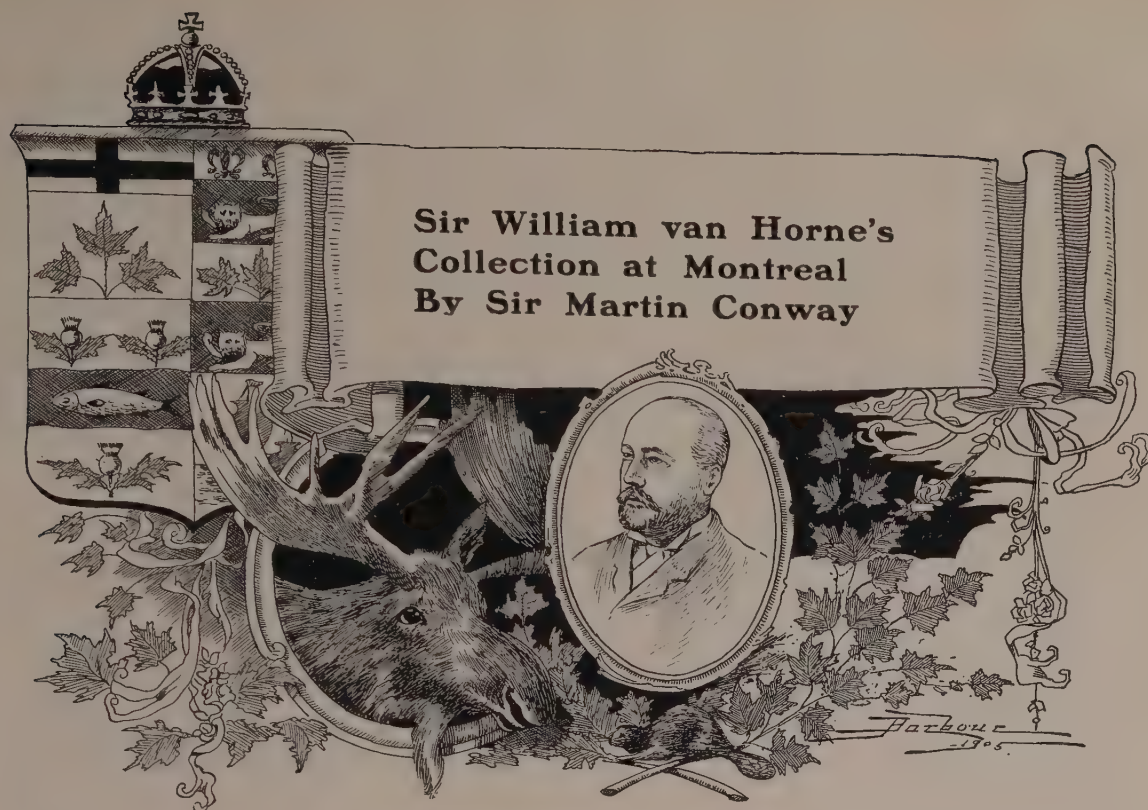
The Connoisseur Register is recommended to Collectors who wish to sell or purchase privately. The rate is 2d. per word, and advertisements must be sent to the Advertisement Manager, 95, Temple Chambers, E.C., by the 10th of the month previous to the month in which the advertisement has to appear. For the August number copy must be received by the 10th of July. No trade announcements are permitted to appear in the Register Columns.



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VOL. XII.—No. 47.—I.



PHILIP IV.

BY VELASQUEZ

the hands of dealers ; one and all of them choose for themselves. This is emphatically true of Sir William van Horne.

The builder of the Canadian Pacific Railroad and of railroads in Cuba, Central America, and elsewhere—architect too, and farmer on a large scale, has been a collector from boyhood. He began with fossils, and grew to be one of the chief authorities on the palæontology of N. America. His collection of fossils of certain formations is, I believe, the best in the world, and was presented by him to an American University. His art tastes grew up in boyhood, and were nourished by the habit he then formed of drawing each new fossil that came into his possession. He was soon



"CAVALIERS"

BY VELASQUEZ



OCTOBER WOODLAND, COVENHOVEN

BY SIR WILLIAM VAN HORNE

Sir William van Horne's Collection

attracted by Oriental pottery, which he collected with enthusiasm. Of each piece he made a full-size coloured drawing for his elaborate catalogue and a tiny drawing for his little book. These tiny drawings are microscopically finished, and one must use a glass to see the detail. They are the work of their maker's leisure in the small hours of the morning.

It was natural that he should be led on from such beginnings to catholic art collection. The house he built is a monument of his own design, and is admirably suited to set off the variety of precious things that it contains—furniture, bronzes, pottery, pictures, and what-not. It is impossible to write of these things at length. The pictures are of a high average of excellence. There are several masterpieces that would be welcomed in any museum in the world. I remember a splendid Rousseau which the National Gallery would

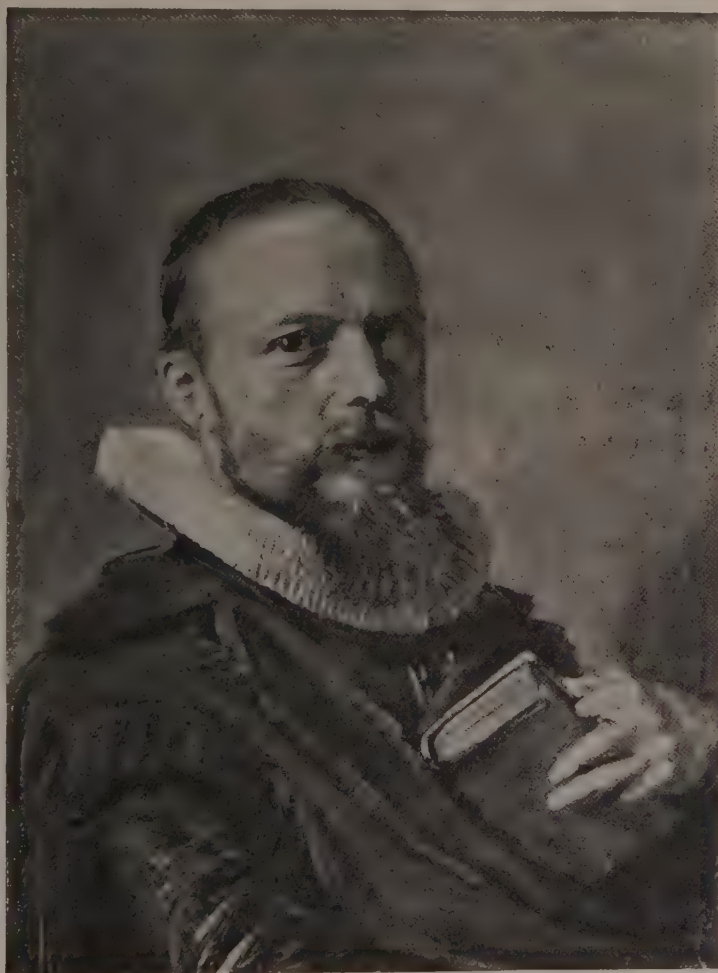
rejoice to possess, besides other fine pictures of the Barbizon school.

Amongst the old masters my own special tastes were gratified by sight of one of the most charming early sixteenth century Flemish pictures that exists. It is a little panel-painting of the Magdalen in a charming landscape, painted, no doubt, at Antwerp or Bruges about 1520, perhaps by Adrian Ysenbrandt. A lovely picture of St. Agnes, wrongly ascribed to Quentin Matsys, painted by the same hand and from the same model, has been shown at the recent

exhibitions at Bruges and Düsseldorf, and greatly admired.

Sir William's Spanish pictures are amongst his most valuable possessions; they include two that bear the great name of Velasquez, one of these is a splendid full-length of Philip IV., painted about 1644. It does not repeat any of the

well-known full-lengths so far as I can remember. It comes closest to the Dulwich portrait in pose and lighting, but the costume is altogether different, and so is the position of the right arm. The other canvas ascribed to Velasquez is a picture of remarkable interest and charm; of its history I know nothing, but its Velasquian character is obvious, and its pictorial qualities are very great. It is painted with a masterly freedom of which no black and white reproduction can convey an idea. The elevation of the figures above the



MAN IN BLACK

BY FRANS HALS

level of the spectator, so that they are projected against the sky, and their treatment, recall the well-known little canvas in the Louvre, painted about 1647, with which this picture challenges comparison. The admirable composition will be apparent to every reader, but the harmony of the colours, the variety of the textures, the glitter of metal, the gloss of satin, as well as the permeation of atmosphere, can only be felt in the presence of the original.

The Dutch pictures of the seventeenth century are no less worthy of attention. I do not clearly

NICHOLAS MAES

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A CORNER IN THE RECEPTION ROOM



A CORNER IN THE HALL

by a fine Constable. It depicts two farm horses watering at a pond, overshadowed by trees, with a village on the hill slope behind, and a stormy sky overhead—a picture thoroughly characteristic of Constable's best period alike in subject and execution. Many other modern artists are represented by pictures chosen because they pleased the buyer, without regard to made reputations.

whole army of them between Montreal and Vancouver, and can draw the likeness of anyone you ask for. It is in their Autumn livery that he loves them best, or rising naked out of the snowy mantle of Winter. These pictures of his are no niggled amateur productions done on a tiny scale, but large canvasses boldly handled. The composition is sometimes sketched apparently in



EAST BERGHOLT

BY J. CONSTABLE

In all of these there is merit; the collector has a definite taste of his own, and buys to satisfy it. But more than that he paints pictures himself, and pictures of no indifferent merit. He paints with an enthusiasm as great and an energy as persistent as those which carried the iron rails across the continental breadth of Canada. Most of his painting has to be done at night and from memory, the picture here reproduced was so made; but the artist possesses a memory of remarkable tenacity. His trees are not inventions, but old friends. He knows a

ink, rapidly laid in with a large brush on the canvas itself. Few people understand the individual character and life-habit of trees better than Sir William, yet there is nothing of the scientific diagram about his pictures of them, whilst in their grouping, their lighting, and their colour, there is much art. Sir William has been a draughtsman all his life. He draws as easily and naturally as he talks, but he has only taken up the painting of pictures relatively late in life. It is not granted to many men, even the busiest, to be thus successful in lines of such varied activity.



VIA DEI SERVI. BY COL. R. C. GOFF.
FROM "FLORENCE." (A. AND C. BLACK.)

by a fine Constable. It depicts two farm horses watering at a pond, overshadowed by trees, with a village on the hill slope behind, and a stormy sky overhead—a picture thoroughly characteristic of Constable's best period alike in subject and execution. Many other modern artists are represented by pictures chosen because they pleased the buyer, without regard to made reputations.

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VIA DEI SERVI. BY COL. R. C. GOFF.
FROM "FLORENCE." (A. AND C. BLACK.)



Venetian Needlepoint Part I. By M. Jourdain

ACCORDING to Molmenti,* lace-making was always at Venice a private enterprise, unlike the great State protected industries, such as the glass manufactures at Murano. A great quantity of cut-work was made in the houses of the nobility for their own use, and in the convents. Viena Vendramin Nani, to whom Vecellio dedicated his book † in 1591, was accustomed to make lace, and to employ the young women of her household in this "virtuous exercise."

* *La Vie Privée à Venise. Molmenti.*

† The *Corona delle nobili et virtuose donne* (1592). The dedication (dated Jan. 20, 1591) is "Alla Clarissima et Illustrissima Signora Vendramina Nani," and mentions the delight she takes in these works and "in farne essercitar le donne di casa sua, ricetto delle piu virtuose giovani che hoggidi vivano in questa città."

Cutwork, as in France and England, was originally "greatly accepted of by ladies and gentlemen," and "consequently of the common people." The art spread downwards,‡ and in the time of Daru "occupait la population de la capitale"—the daughters of the fishermen in the islands and the convents, as Peuchet writes.§ Geometrical-patterned lace continued to be made for ornamenting linen for household purposes until the

‡ Morosini Grimani, wife of the Doge Marino Grimani, set up at her own expense a workshop, in which were employed 130 workwomen under the direction of a *mistra* (maestra), Cattarina Gardin, who worked exclusively for the Dogressa.

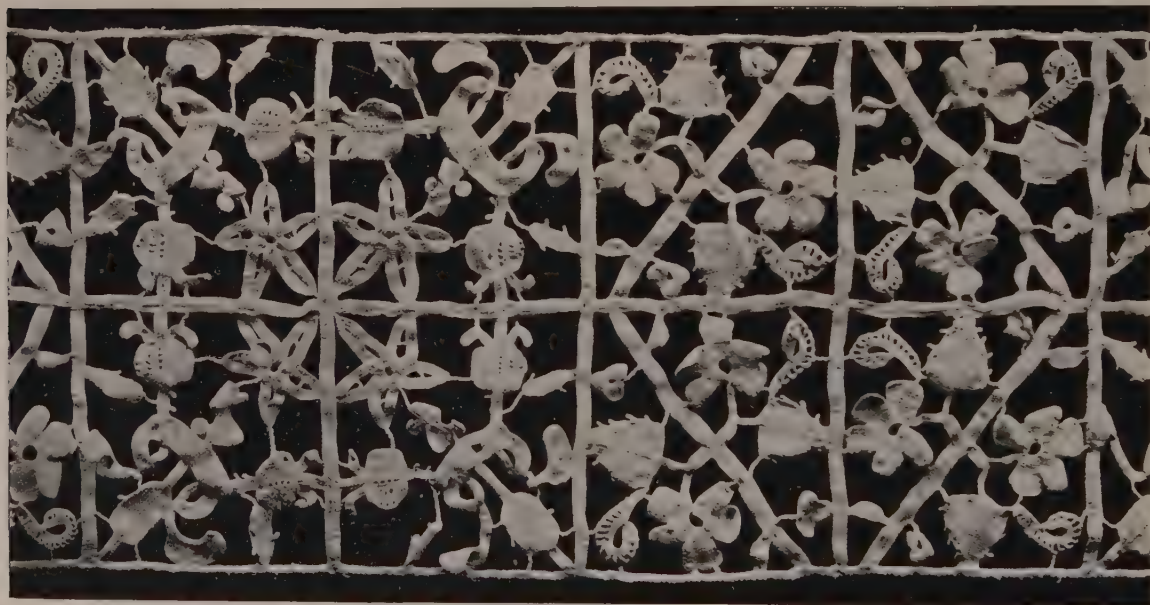
§ "Un grand nombre de jeunes filles de pêcheurs et d'autres dans la ville même et dans les monastères, sont occupées de ce travail" (Peuchet).



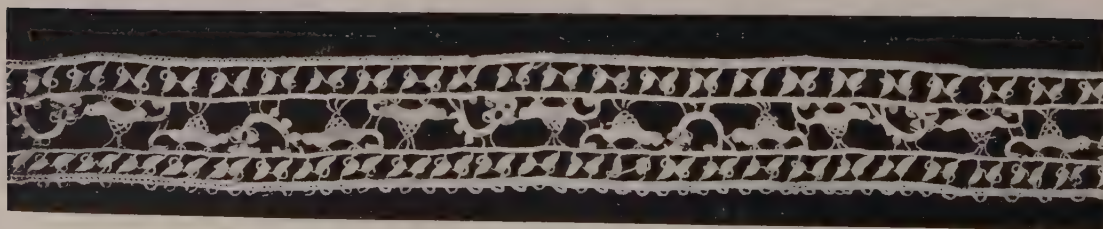
DESIGN FOR PUNTO IN ARIA FROM PATTERN-BOOK OF ELISABETTA CATANEA PARASOLE



BORDER OF CUT LINEN EMBROIDERED WITH SILVER AND SILVER-GILT THREAD AND COLOURED SILKS
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INSERTION OF VENETIAN NEEDLEPOINT LACE, LATE 16TH OR EARLY 17TH CENTURY
IN THE POSSESSION OF MRS. J. H. MIDDLETON



NARROW INSERTION OF NEEDLEPOINT LACE

Venetian Needlepoint

eighteenth century,* but in the last years of the sixteenth curved forms were introduced, and a new type of lace developed. In the early seventeenth century floral and human forms were often treated. The specimens with figures and animals are curious rather than beautiful, as may be seen from the illustrations of the narrow insertion consisting of a series of scorpions and snails, and the "sachet" representing Salome in early seventeenth century costume bringing the head of John the Baptist to Herod.† This piece, which is very possibly

pod, or a many-lobed flower, and with the interlacing ribbon-like scrolls shows the influence of Oriental art. The solid part of the pattern is, in many cases, outlined by a slightly raised rib or edge, which also models portions of the ornament. The edge is also enriched by short picots, and the design is frequently united by short brides—either ornamented or varied by a single picot.

It is probable that in design either type of lace was influenced by cut linen lightly embroidered



SACHET COVERED WITH NEEDLEPOINT

IN THE POSSESSION OF SIR HUBERT JERNINGHAM

of English workmanship, is ornamented with seed pearls, and should be compared with the similar borders of Italian work representing the story of Judith and Holofernes. Lace of scroll designs in flat needlepoint, recalling by their lightness very fine metal work or the arabesques of Persian ornament, is very interesting and well designed. The flower in this type is a rosette, a curved

with coloured silks and silver gilt and silver thread of the seventeenth century, of which a specimen is illustrated.

There is no distinguishing name for this rare and beautiful type of lace. It is, strictly speaking, *later punto in aria*, but the needlepoint laces which were produced in the seventeenth and eighteenth centuries were virtually all comprised under the general name of *punto in aria*, for in 1616, 1633, and 1634, the *Provveditori alle Pompe* forbade the wearing of "*punto in aere da Venezia*," under penalty of a fine of two hundred ducats for each offence.

The term is an unfortunate one, as it was also

* A piece of Point lace border in white and brown thread, lent by Mrs. C. Martin to the Victoria and Albert Museum, though of the eighteenth century, resembles the designs of the late sixteenth.

† This interesting piece was exhibited at Somerset House in 1858 by the Rev. Alfred Deck, of Sandhurst, and is now in the possession of Sir Hubert Jerningham.

applied to a stitch in embroidery,* "the high raised stitch," and continued to be applied to every kind of Venetian needlepoint lace: Rose point, Coraline point, are all, in truth, "punto in aria." Marini quotes from a document of the seventeenth century, in which punti in aria

Rose point differs from punto in aria in three important details: in the highly conventional character of its design, its relief, and the elaboration of its brides. The design of the heavier rose points is almost invariably a foliated scroll, with an ornamental flower based upon the pomegranate,



ITALIAN EMBROIDERY (APPLIQUÉ), SHOWING THE TYPE OF DESIGN BY WHICH ROSE POINT WAS INFLUENCED VICTORIA AND ALBERT MUSEUM

appears to have been an alternative name for Burano lace,† and Peuchet states that Venetian laces were known by that name.‡

* *Punto in aria* in Florio and Torriano's Dictionary (London, 1654) is defined as "the high raised stitch" (hence the name).

† "Elles portent le nom de *point* ou *punti in aria*" (1799). Peuchet.

‡ It is curious that in Florio's Dictionary the special terms used for lace have quite other significations. Pizzo is "a peake or tip of anything," Merli are "little turrets, spires, pinnacles or battlements upon wals," Merletti, "the severall wards of a

but much conventionalised. A natural pomegranate§ appears in many specimens of late punto

locke," Trine is a term for "cuts, iags, snips or such cuttings or pinching, pinkt works in garments." "Punto in aria" does not appear in Florio.

Florio—*A Worlde of Wordes*. 1598.

§ In the latter part of the fifteenth century the pomegranate pattern made its appearance in textile fabrics. It was introduced by Raphael in his decorations in the Vatican, generally, however, *greatly modified* in form from the natural type fifteenth century Italian ornament. Sidney Vacher, 1886.

Venetian Needlepoint

in aria, but the fruit, as it appears in rose point, is hardly recognisable. This conventional treatment of natural forms is a prominent feature of Italian design, as compared with the more naturalistic art of France, Flanders, and England.

Figures and natural objects are very rarely introduced even in ecclesiastical lace. In one curious "pale" or square of rose point in the Victoria and Albert Museum, two angels are displayed holding up a chalice, above which is the sacred monogram I.H.S. set in rays of glory.* In a specimen belonging to the Falier family, the Doge's horn and double F. are represented, and in a unique collar mythological subjects are either outlined by pin-holes or distinguished from the background by a closer stitch upon the flat *toile* in irregular-shaped compartments. In a triangular piece in the possession of Mr. Sidney Vacher, stags and other conventionalised animals are introduced. Such specimens, however, are no doubt experimental in design, and are rarely met with.

The second point in which rose point differs from punto in aria is in its relief. In rose point, besides the raised edge which it has in common with some specimens of flat Venetian,† higher relief is given by laying down a pad of coarse threads, varying according to the amount of relief it was desired to obtain, and covering this layer of thread by close button-hole stitches.‡

This thick sheaf of threads takes naturally an unbroken curve, and to this may be attributed the

almost invariably rounded and lobed forms of the flower. This pad is often ornamented with a close fringe of picots, or by an ornament of free loops—tier upon tier, ornamented with picots, which can be studied in the enlarged illustration.



LINEN COLLAR WITH BORDER AND BROAD ENDS OF ROSE POINT
VENETIAN, 17TH CENTURY VICTORIA AND ALBERT MUSEUM

* In a square of rose point for covering the paten, the design displays two angels holding up a chalice, above which is the sacred monogram I.H.S. set in rays of glory. Venetian seventeenth century 556—75 Victoria and Albert Museum.

† In some specimens of rose point, however, the pattern is not strengthened on the edge by outer cordonnets of button-hole stitched work.

‡ "On ne mettait pas seulement un fil mais trois, cinq, huit ou dix fils suivant l'épaisseur du relief que l'on voulait obtenir; puis sur ce bourrage, se faisaient des points bouclés très serrés, de façon que la boucle fut presque sous les fils formant le relief."
—*Histoire du Point d'Alençon*. Mme. Despierres.

No open spaces or *jours* are introduced into the *toile*, which is of an even and close button-hole stitch, varied by very small pin-holes arranged in lines or veins, or in simple chequer, chevron, or diamond diaper patterns, subordinated to the general effect of the design. In a specimen in the possession of Mr. Sidney Vacher the pin-holes form a date.

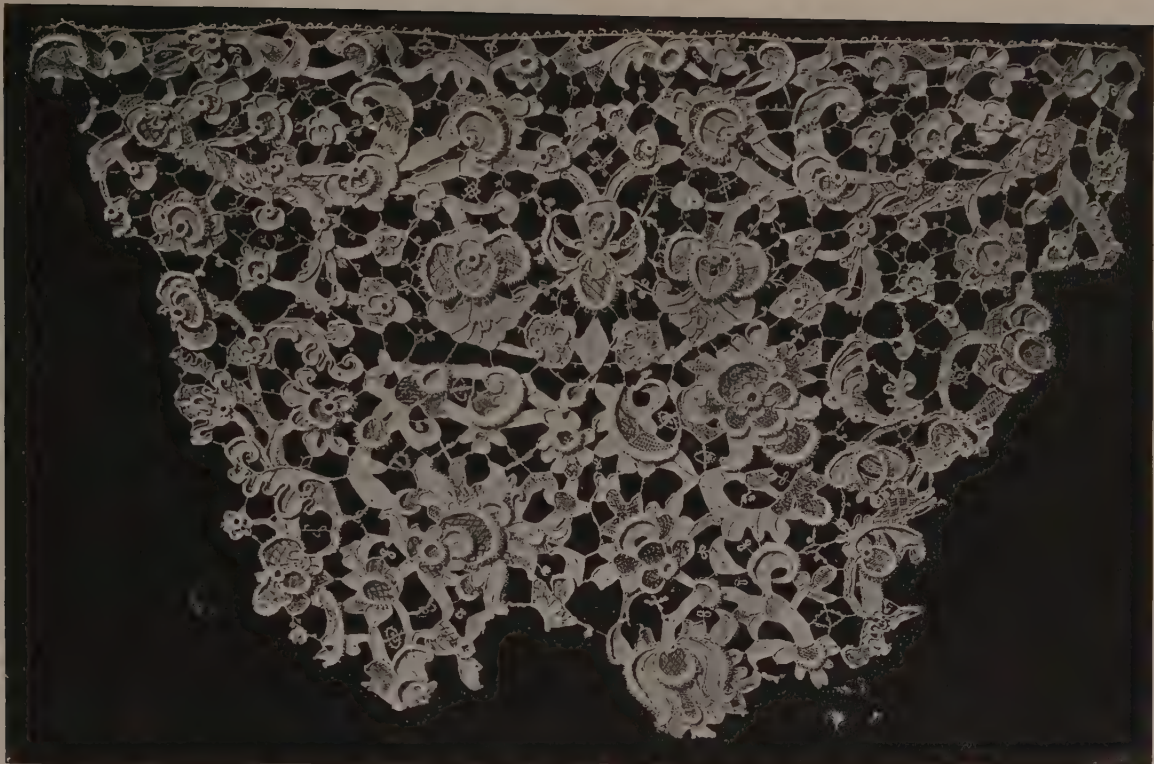
The design is connected by a groundwork of brides, which have been already noticed in flat Venetian. Some pieces, apparently without brides, are to be seen even in public collections—pieced specimens which have lost their brides which are more liable to be destroyed than the thicker work.* In such cases the scroll design originally free, and linked by its background of brides, is wrenched and bent from a natural to a debased, flattened, or irregular curve, in order that portions of the design may touch one another. Such specimens can be recognised by the overlapping and encroachment of certain details, and by the absence of continuity of design. As it is often impossible to fill up the required space with the scroll in its new

* An exceptional piece now and then appears to have been made with no brides, like the Cluny collar, or with a minimum of brides as in a fine specimen in the Victoria and Albert Museum.

position, detached details of flowers springing from nowhere are sewn in, the main line of the scroll is broken again and again, and the whole piece presents a fortuitous concourse of detached ornament. In the clumsily pieced specimens illustrated one flower can be seen overlapping part of a leaf; a small detached flower is suspended in an open space without any connection with a stalk or scroll, and the strain of the sewing has dragged and torn it at the junctures. The flower applied upon the scroll in the right-hand corner is imperfect, the scroll in its new position wrinkles, and will not lie flat. As the flowers are often taken from pieces of different design and quality, the difficulty of combining them into a continuous or even coherent pattern can readily be imagined. In more carefully treated pieced specimens, the thickness and heaviness of the brideless design alone is noticeable.



PORTRAIT OF A MAN, SHOWING COLLAR OF ROSE POINT (FRENCH SCHOOL)
CORSINI GALLERY



SPECIMEN OF *PIECED* ROSE POINT, WHERE DETACHED FLOWERS ARE JOINED INTO A MOSAIC WITHOUT FORMING ANY CONSECUTIVE PATTERN



SQUARE OR PALE FOR COVERING THE PATEN, OF NEEDLEPOINT LACE
 THE DESIGN DISPLAYS TWO ANGELS HOLDING UP THE CHALICE,
 ABOVE WHICH IS THE SACRED MONOGRAM I.H.S.
 ROSE POINT, 17TH CENTURY (THE DETAILS OF THIS PALE ARE *PIECED*)
 VICTORIA AND ALBERT MUSEUM



Thomas Sheraton

Part I.

By R. S. Clouston

It is worthy of remark that, though all the great furniture designers of the eighteenth century of whom we have any knowledge were either resident in London or had businesses there, none of them were Londoners. Several cabinet makers of the time must have been born in the Metropolis, but wherever we have any information regarding even the minor men, we find that they, or, as in the case of the third Chippendale, their fathers, came from the provinces, and always from the North. There must have been some good men, both for design and workmanship, in Bristol and its neighbourhood, but their names are lost. The most southern birthplace of any of the famous designers is Worcestershire, which had the honour of producing Thomas Chippendale. Richard Gillow was born in Lancaster, while Sheraton—and probably Hepplewhite—came from Durham. Scotland also provided her fair share; to begin with there was Robert Adam, whose personality and style affected all the later furniture of the century, and,

judging by the name, probably Shearer, as well. Rannie and Haig, the partners, respectively, of the second and third Chippendales were Scotch, and the only other cabinet maker of whose birthplace I have been able to obtain information, was a certain George Copeland—not the man who collaborated with Lock—who came from Glasgow towards the end of the century, and founded a business which is still carried on by one of his descendants.

Thomas Sheraton was born at Stockton-on-Tees

about 1750, and worked there as a journeyman cabinet maker. With regard to most of the furniture makers of the eighteenth century, it is almost impossible even to guess what manner of men they were, but if we had nothing more than Sheraton's own writings to go upon, we could form a very fair estimate of his character and personality. The correctness of impressions so given by himself is substantiated by the quick character sketch left us by Adam Black.

Sheraton had the faculty of unconsciously drawing himself to almost the



MARQUETRY CHAIR WITH ENGRAVED DESIGN
ASCRIBED TO SHERATON VICTORIA AND ALBERT MUSEUM

same extent as Pepys or Boswell; and he also possessed such a craving for notoriety that it was as impossible for him to write without talking of himself, as it was for Mr. Dick to avoid mention of Charles the First's head. One can scarcely imagine two more distinctly separate subjects than baptism and furniture, but in both the man is almost as much in evidence as the opinions he enunciates. He could not write a tract without telling his readers that he was a self-educated man with no college education, nor publish a book on furniture without allusions to his own poverty. While he was "racking his invention to design fine cabinet work," he was, he tells us, "well content to sit on a wooden bottom chair," if he could but have "common food and raiment wherewith to pass through life in peace." If Black's notice of him is to be taken literally, it is to be feared that he never had a superfluity of either.

Sheraton's first publication had nothing what-

ever to do with furniture. It is entitled *A Scriptural Illustration of the Doctrine of Regeneration*, to which was added *A letter on the subject of Baptism*, Stockton, 1782, he being at that time a year or two over thirty. It is supposed that he was a preacher as well as a writer of tracts, which is rendered all the more likely by the fact that he could not keep his preaching out of his book on furniture. He discourses on Jabal, the city which Enoch built (which he supposes to have been a collection of tents surrounded by a mud wall), the Tower of Babel and Solomon's Temple, giving numerous Biblical quotations, with the use of such phrases as "Divine Hand" and "God's appointment," which seem absolutely out of place in a treatise on furniture. One is, in fact, irresistibly reminded of the lady in *The Farringdons*, who says of her pork pies that, "if the Lord would only be with them in the oven, they would be the best batch of pies between here and Jordan."



DECORATED TABLE, SHOWING STRONG ADAM INFLUENCE



CHAIRS TYPICAL OF LATER PERIOD

Neither Mrs. Bates nor Thomas Sheraton had the faintest idea of the incongruity of their remarks, and a want of reverence for sacred things is the last fault of which he would have imagined himself guilty.

Sheraton is a typical example of the man of indisputable genius who, through some flaw of character, is fore-doomed to failure. He came to London shortly before the publication of the first part of his *Drawing Book* with the intention of setting the Thames on fire; and wherever we place him as a designer, his artistic power must be admitted to have been of such a high order as to render success possible, if not probable. Had he only possessed the faculty of pouring oil on the waters before attempting ignition, he might have succeeded; but he was a disappointed man, fully conscious—possibly too conscious—of his own powers, and painfully so of the shortcomings of others: also he possessed “the gentle art of making enemies” to a terrible extent.

The present writer is inclined to accept Thomas Sheraton’s estimate of himself as an artist. To him it appears that this last great designer of the eighteenth century was greater than either Robert Adam or Hepplewhite; that he was, in fact, the one possible rival to Thomas Chippendale for pride of place. But there were points

about him as a man which must have been very aggravating to his contemporaries.

An artist, if he is to do any good in the world, must first believe in himself, but there are limits dictated by ordinary good taste to self-assertion. It is to be regretted that Thomas Chippendale, in his first edition of the *Director*, made the statement (afterwards excised) that his ribbon-back chairs were the best which had ever been made, but he does not, like Sheraton, pour contempt on the work of others. I do not see how a careful comparison of Hepplewhite’s designs for chairs with those given in the *Drawing Book*, can lead to any other conclusion than that Sheraton’s are vastly superior; but it was not only a sin against all the canons of good taste to point out the fact in such scornful language, but also, from the mere standpoint of business, most unwise. It was provoking that a man from the same county as himself (with inferior artistic gifts) should have attained to opulence, while he was on the verge of starvation; but it was scarcely the way to better his position to state his grievances so spitefully.

What is perhaps a worse fault in his character is the evidently intentional omission of Robert Adam’s name in his *résumé* of books on furniture. Sheraton’s indebtedness to Hepplewhite is fairly obvious, but that to Robert Adam is so clearly

marked that he who runs may read. One cannot help the suspicion that Sheraton attempted to avoid comparison by not drawing attention to the name of the master on whom so much of his style was founded—in fact, the more we appreciate him as an artist, the less we can praise him as a man. He was a conceited, cantankerous person, with no idea of the most ordinary amenities of life, and it is more than probable that his ill-tempered criticisms and omissions may have been as much the cause as the effect of his commercial failure. His power as a designer, and the recognition given to what was new in his work, would have made it an exceedingly good stroke of business for almost any firm of the time to have taken him into partnership, but even as he drew himself, he was too impossible. Money would be too dearly earned and life not worth the living at the price of daily association with such a man.

It is evident that Sheraton attempted self-education to make up for the lack of early training, and he seems to have taught himself at least a smattering of Greek and Latin, which he flourishes before the eyes of his readers. Even at a time when classical knowledge was prized and admired above all else, it would be difficult, if not impossible, to find a more blatant use of it than is made in his *Drawing Book*, for he not only gives the derivation of terms connected with the subject on which he is writing, but actually of such words as "monarchy."

His frontispiece is as laughable an instance of the pseudo-classic as can be found even at that time, in its curious mixture of ancient with modern, and his explanation of it so thoroughly in keeping with the character of the man as to warrant quotation.

"To show in as pleasing a way as I could, the stability of this Performance and the subject of the book in general, I have, by the figure on the right hand, represented Geometry standing on a rock, with a scroll of diagrams in his hand, conversing with Perspective, the next figure to him, who is attentive to the Principles of Geometry as the ground of his art; which art is represented by the frame on which he rests his hand. On the left, seated near the window, is an Artist busy in designing, at whose right hand is the genius of Drawing, presenting the artist with various patterns. The back figure is Architecture, measuring the shaft of a Tuscan column, and on the background is the Temple of Fame, to which a knowledge of these arts directly leads."

Black's estimate of Sheraton as an artist was deservedly high, and his explanation of his want of success was probably at least partially right when he said, "his abilities and his resources are his ruin in this respect, for, by attempting to do everything, he does nothing."

The work on which Black assisted Sheraton is an instance of this very failing. He was not content with writing on furniture—which he knew, with frequent excursions into his limited sphere of theology and Biblical criticism, but he actually attempted, with the worst equipments in the world, an encyclopædia, in which, at the time of his death, he had got to the letter "C." He entitled it *The Cabinet Maker, Upholsterer, and General Artist's Encyclopædia*, and if he had confined himself to his title, the work might very possibly have been of some value. But this was not an ambitious enough scheme for Thomas Sheraton, and the work took much wider range, including, or at least attempting to include, all general knowledge.

With all his faults of character the man must undoubtedly have had a remarkable personality, for he succeeded in getting orders, many, at least, of which he took personally, for nearly a thousand copies were sold of this last and worst work. Yet in spite of all the irons he had in the fire, and the extraordinary reception accorded to the Encyclopædia, he died, as he had lived, a poor man, leaving a wife and family without the means of subsistence. The talents, and indeed the genius, which would have made the fortunes of another, only led to his utter ruin. He was too ambitious, and too conscious of his own merits, to be content with making a small though sure income as a practical cabinet maker, for which it is, perhaps, hard to blame him. It is difficult for a man with such powers as his to recognise the fact that through the lack of some quality, which he himself may not even be able to perceive when it exists, the elements of commercial success are left out of his nature.

The declared object of Hepplewhite's book was to embrace all current design, and I have used his name to denote a phase of eighteenth century furniture. For quite other reasons it is also more convenient, and indeed, as correct, to attach a similar meaning to the name of Sheraton. This last (and some would say greatest) of the old designers had little more idea of *meum* and *tuum* than his predecessors. He founded much of his style on that of Robert Adam, and borrowed freely

from every designer of the time whose name and work we know; several of the plates in the *Drawing Book* being taken, almost without change, from Shearer, Hepplewhite, and Gillow.

In this he was no worse than many others, nor, indeed, were his thefts so flagrant, for he appropriated neither "intention" nor actual design to the same extent as Chippendale; while, like him, he had the gift of making what he took absolutely his own.

The difficulty in considering "Sheraton" furniture arises from the curious position he adopted for himself—one absolutely new in furniture design, and, so far as my recollection serves me, in art of any kind.

If Adam Black—his one biographer—is to be believed, Sheraton was never a "master cabinet maker,"—only a journeyman, and that, probably, not in London. Most of the other men who published books on the subject had businesses or shops of their own, and they reproduced their designs primarily as trade advertisements, the commercial success or failure of the venture being a secondary consideration to the grist brought to the mill. Even Robert Adam, though he did not make the furniture he designed, must have benefited very largely from the publicity gained by his frequent publications: furniture design being as integral a part of his business as architecture. The Adams certainly made their books pay—and pay well, but Sheraton forgot that they only attempted



CHAIR FROM SOUTH KENSINGTON

ATTRIBUTED TO SHERATON

publication after having attained to the premier position in British architecture, while the success of each edition added to their connection. The Adams produced their designs for private customers and they were already well paid for them before they appeared in book form. When poor Sheraton disposed of a copy of his *Drawing Book* it was probably to the Trade, and no contingent benefit could be derived from its sale. He had no workshop,

and if anyone who read his book had taken the trouble to hunt for the squalid shop in the dingy back street, there was not even furniture for sale, only books, stationery, and sermons.

These facts are by no means new, as every writer of note in the last ten years has both read and quoted largely from Black's account. They have, however, still left the public under the impression that Sheraton was a maker of furniture. One recent author, for instance, tells us how a chair by Sheraton may be distinguished from one by Hepplewhite through the mere *workmanship*, while another, usually more careful as regards facts, unhesitatingly ascribes a piece to Sheraton because of the initials T.S. being carved on it; though both piece and initials might, with greater likelihood, be assigned to Shearer.

It has also been stated as likely that Sheraton made some of the furniture for George IV. while Regent. He certainly gives a plan of the "dining parlour" at Carlton House; but he also distinctly

Thomas Sheraton

states in his description of it that "in some particulars it will be a little varied, as I had a very transient view of it." The persistence of this idea is curiously illustrated by the fact that the lady's writing table (which he gives on the same page as the Carlton House drawing) is still known in the trade as the "*Carlton*" table.

While Sheraton was a journeyman in Stockton, it is more than likely that some of the pieces he worked on were designed by himself, but it is very doubtful if they would be recognisable as his. The presumption would rather be that his designs, during the earlier part of his life, were even more influenced by Robert Adam than the later period with which we are acquainted.

It is not pleasant to be compelled to pose as an iconoclast, but this particular idol must be shattered by someone. The evidence is so strong as to be overwhelming, and it is almost out of the question that any so-called "Sheraton" furniture was either made by, or produced under the direction of the man himself. It is occasionally possible with the other cabinet makers of the century to be certain that some particular piece is by the man whose style it resembles; but in Sheraton's furniture we arrive at the somewhat paradoxical conclusion that the more an object is in accordance with his recognised treatment the more certain it is that he had nothing whatever to do with its construction.



CHAIR WITH UPRIGHT SPLATS, SIMILAR TO ONE
GIVEN IN THE *DRAWING BOOK*



The Beautiful Misses Gunning Part I. By Ruth M. Bleackley

To England belongs the honour of being the birthplace of those beauties whose charms caused such admiration—and no doubt, envy, hatred and malice—during the latter half of the 18th century. Painful as it is to join issue with Horace Walpole, there can be no doubt that Maria and Elizabeth Gunning were born at Hemingford, Hunts., and in the old Parish Church on the banks of the Ouse may be seen the records of their baptism.

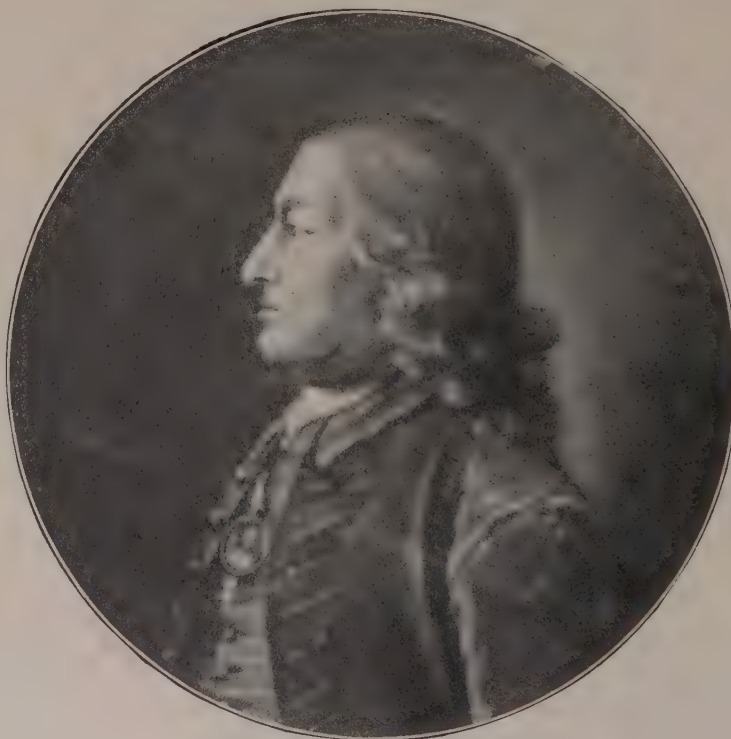
John Gunning, of Castlecoote, Ireland, and Bridget, daughter of Viscount Mayo, after their marriage occupied the Manor House, Hemingford Grey, where Maria, their eldest child, first saw the light in July, 1732; being followed by two sisters—Elizabeth, in November of the next year, and Catherine, May, 1735.

It is certain that no one foresaw in the wildest flights of imagination the brilliant destiny in store for the two elder daughters. The death of Mr. Gunning's father placed Castlecoote at the disposal of his son, and in 1737 the family removed to Ireland, leaving at Hemingford

Grey a little grave marking the resting-place of Sophia, an infant daughter but just dead. It is easy to imagine how the gentle humid breezes of Ireland, and the free healthful country life led in the Connaught wilds, helped to fan the flame of beauty, and lay the foundations of those complexions afterwards so justly famous. Though education doubtless was neglected, and possibly the example of polite society unavailable, yet was it not just the simple and unconventional manners of the sisters which created later so great an impression upon the stiff and artificial society of the day?

That the Gunnings often were living above their

means is evident, and with a heavily encumbered estate and an increasing family, the parents were obliged to lead a retired life, so Mrs. Gunning's handsome face and elegant figure were seldom seen in Dublin society. Nevertheless, as the beauty of her daughters became each day more remarkable, the fond mother's admiration—no doubt openly expressed—resolved itself



JOHN GUNNING



LADY HAMILTON AS "CASSANDRA." BY ROMNEY

*From the original painting in the Cranbury Park Collection
By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.*

The Beautiful Misses Gunning

into a determination that they should be seen and acknowledged in Dublin; and to this end sufficient money was obtained to start them on that career which was almost from the first a triumphal progress. With no cares for the morrow, the happy-go-lucky Irish temperament was satisfied, and thus in 1748 we find the family established in the Capital. Here it was, a little later, when in the midst of debt and difficulty, that they made a

calling, trying to force an entrance into a house which she was passing. Hearing from within a woman's sobs, her always good heart and natural impulses prompted her to go within to offer assistance. A weeping mother with four pretty girls and a tiny boy clinging round and trying to comfort her, was the pathetic scene which greeted the tender-hearted actress—a scene which lingered in her memory, and was described in her own words many long years after.

Mrs. Gunning, for she it was, after listening to her new friend's apologies for intrusion and offers of help, thanked her for her sympathy, going on to explain that being badly in debt her husband had left Dublin to escape arrest, and that she and her children would presently be turned out of their home, her brother, Lord Mayo, to whom she had looked for assistance, refusing all help. After some conversation it was arranged that the children should go home with their new acquaintance, whilst Mrs. Gunning went to join her husband in the country for a while, but before she left the house many valuables were secretly conveyed to Miss Bellamy's, being thrown out of a window after dark to a servant waiting below.

It was in the house of this kind but otherwise, perhaps, unsuitable friend, that Maria and Elizabeth now lived for some time—the two younger sisters, Catherine and Lizzie, being offered a home with their aunt, the charitable Miss Bourke; and as trouble sits

lightly on youth, it may be presumed that all difficulties were soon forgotten as well as the many obligations incurred. We meet the happy trio one day at the famous fortune-teller's, their beautiful faces carrying sunshine into old "Madam Fortune's" little room, and all aglow with eagerness for the words they never doubted would assure a cloudless future. Not difficult the Sybil's task to predict, as she gazed in Maria's lovely and animated countenance, that a title would be hers, and when she took Elizabeth's beautiful white hand and saw the charm of her Madonna-like face,



MISS CATHERINE GUNNING

BY RICH. HOUSTON, AFTER F. COTES

charming acquaintance. At this time the theatre in Dublin held an important position in the theatrical world, attracting to its boards such celebrities as David Garrick, Tate Wilkinson, Foote, the fascinating Peg Woffington, and that elegant little charmer, George Anne Bellamy; whilst autocratic though good-natured Thomas Sheridan was its Manager. One day, as pretty, dainty Bellamy was tripping home from rehearsal, the words of her part still ringing in her ears, she perceived a group of rough-looking men whose faces easily proclaimed their unsympathetic

to guess that equal if not greater rank might be hers. As for poor little Bellamy, who in her anxiety to appear a respectable matron had placed a wedding ring on her finger, she said, "You may take it off, as you never were, nor will be married unless you play the fool in your old age." Alas for George Anne, how true this was!

The beauty of the two sisters now commenced to be talked of, and lovely indeed they were in all their natural simplicity and without the disfigurement of paint, with which every fashionable woman of these times daubed her face—a deplorable habit the Gunnings unhappily were not long in imitating. As Walpole once remarked, "Their being two such handsome and both such perfect figures is their chief excellence." Difficult, indeed, to make choice between them! Whilst Maria's ever-changing countenance with its dimples and large liquid eyes slightly drooping at the corners, had the brilliance and vivacity of Irish beauty, Elizabeth's depended upon its perfect oval, added to a serene and almost heavenly expression; whilst apart each was adorable, together they were perfect. Their success at the Castle Ball—the finery for which was supposed, through Sheridan's kindness, to have been provided from the theatrical wardrobe—was instantaneous, and their personal charms bore comparison with the fairest there, even though that one was the much-admired Lady Caroline Petersham. Ambitious Mrs. Gunning now commenced to dream of seeing her daughters at St. James', and, nothing daunted, she set to work to raise the necessary funds. Thus it came to pass that in 1750 London welcomed the beauties to her large heart.

The sisters Gunning now became the rage and the subject of conversation at every fashionable rout. Their unaffected manners and naïve remarks were pronounced charming, but it is easy to perceive they were not entirely acceptable to prim Mrs. Delaney, who, writing to her sister, mentions

their lack of fortunes and adds, "They have still a greater want, and that is discretion." The excitement to see the much-talked-of ladies was such that it was almost impossible for them to take the air in comfort, being, greatly to their annoyance, constantly surrounded by curious crowds, and Lord Clermont relates how upon one occasion he and the gentlemen with him were obliged to keep the



ELIZABETH, DUCHESS OF HAMILTON

BY R. HOUSTON, AFTER HAMILTON

crowd at bay with their swords, whilst the ladies escaped into Lord Harrington's house close by.

These every-day occurrences in the Park and at Vauxhall, where the Gunnings were surrounded by distinguished crowds, together with the extravagant compliments of their admirers, were not calculated to keep the sisters in ignorance of their charms, and as an instance of their vanity, the tale of their visit to Hampton Court is often repeated. Our beauties being no doubt curious to gaze on those other fair ones of a bygone Court,

The Beautiful Misses Gunning

were just about to enter the beauty room, when the housekeeper, seeing more arrivals at the door, said, "This way, ladies, here are the beauties," whereupon the Gunnings, taking it for impudence, rated her sharply, to the amusement of everybody there. They had fallen into a not unnatural mistake, when one considers the vulgar scrutiny and audible remarks they experienced every day. Besides, even the beauties of Kneller's and Lely's canvases would pale by comparison with "Those Goddesses the Gunnings."

One of Maria's warmest and most disinterested admirers appears to have been George Selwyn, and the friendship now commenced continued all through her married life until her death, when it was transferred to her children, in whom Selwyn took an affectionate interest.

On a Sunday in December, the Courts still being held upon that day, they were presented, and most graciously received by their Majesties. The following summer, the London season being over, the beauties journeyed to Tunbridge Wells, where the same success greeted them, and soon after Elizabeth at a masquerade met the proud dissolute Duke Hamilton, the same who a few years earlier had left England as the affianced husband of Miss Chudleigh, who, falling violently in love at first sight, determined to make the calm, serene beauty his Duchess. It may be presumed the affection was reciprocal, and at the great party given by Lord Chesterfield to open his new house, the lovers were the beheld of all beholders. The Duke making a pretence of playing cards, kept his eyes not on his cards, which were of £300 value each, but on his *inamorata* at the end of the room, and it is needless to add that he soon became a loser to the extent of £1,000. It was now rumour began to couple the name of the elder Miss Gunning with that of Lord Coventry, "A grave young Lord of the remains of the patriot breed," as Walpole describes him. Having just inherited his father's large estate in Worcestershire, and being created his successor also as Lord-Lieutenant of the County, he was indeed a great match, and rumour had been busy with his name some two years before, when it was thought he would marry Eva Violetta, the famous Viennese dancer, afterwards Garrick's wife.

Then one day all London was amazed by reading in the *General Advertiser* the following announcement:—

"His Grace the Duke of Hamilton was married early yesterday morning to Miss Elizabeth Gunning, second daughter of John Gunning, Esquire, and niece to Lord Viscount Mayo of the Kingdom of Ireland. Their Graces set out for his seat at Sunburn, Wiltshire."

The facts of the case were as follows: Mrs. Gunning and her eldest daughter being one evening at Bedford House, the Duke had persuaded Elizabeth to dispense with formality and consent to marry him without delay. The clergyman summoned, Keith's assistant, at first refused to perform such an impromptu ceremony, but eventually the haughty Duke had his way, and was married to the beautiful nineteen years old bride with a curtain ring, no other being in readiness, at half an hour after midnight, on Feb. 14th, 1753. Walpole, writing to his friend in Florence and describing this extraordinary marriage, adds, "The Scotch are enraged, the women mad, that so much beauty has had its effect."

Less than a month after, on the evening of March 5th, Maria was united to Lord Coventry with much pomp and splendour, afterwards leaving their house in Grosvenor Square for Charlton, Kent, Lord Ashburnham's seat, which he placed at their disposal; and a few days later the newly married couple were back in town in order to be presented to His Majesty.

Speculation now over and our beauties happily married, popular enthusiasm did not languish one jot, but commenced anew to follow these young brides of the season. Their intended presence at the theatre was signalised by crowds clamouring for admittance long before the doors were opened; their clothes were described and slavishly copied. In fact, they could not leave their homes without being mobbed on the doorstep, and so great was the excitement when the Duchess of Hamilton was presented at Court, that the nobility were actually seen climbing on chairs and tables to look at her. "Since the Misses were hanged and the Misses were married, there is nothing at all talked of," writes Walpole, but he himself appears to have more interest in their Graces the Duchess of Hamilton and the Countess of Coventry than in the obscure Misses Gunning.

Nor was the excitement which greeted the young brides less manifest in the provinces than in the gay Metropolis. It is said that seven hundred people waited at an inn door all night to see the Duchess of Hamilton get into her chaise whilst on her way to Scotland. Those of the country folk about Croome Court (Lord Coventry's seat in Worcestershire), not lucky enough to catch a glimpse of the beautiful wife whom their squire had brought home, satisfied their curiosity for a penny a head, by gazing on a shoe which a local shoemaker was making for her, and the honest

The Connoisseur

cobbler benefited to the extent of two and a half guineas by their inquisitiveness. One can almost hear Maria's light-hearted laugh when she was told of this folly, that gay, rippling laugh with which she had danced through life and fascinated the world. The laugh which afterwards was sometimes to die on her lips at the bidding of a loved, though somewhat austere, husband, but would for ever leave its traces in the dimpled cheeks.

Elizabeth, the opposite of her high-spirited sister, was quite ready to sustain the role of "grand-dame," and with her husband, "the abstract of Scotch pride," kept high state in their Scottish home, always walking in to dinner before the guests, sitting side by side and drinking to nobody of lesser rank. "Would not one wonder," Horace

Walpole says, "how they could get anybody either above or below that rank to dine with them at all." Most amusing must have been that scene at a Bedford House assembly when the critical master of Strawberry Hill essayed the difficult task of declaring the handsomest of the three pretty women standing round him. Lady Coventry in her graceful clinging gown, for she disdained the prevailing hoop, the Marchioness of Kildare, and Mrs. Penelope Pitt. Poor Horry, who, as Paris of old, was like to have made two enemies, would willingly have handed over his judgeship, but as the company insisted, he pronounced in favour of Lady Kildare, "because," said he, "she does what you both try to do—blush."

(To be continued.)



"THE OLD MANOR HOUSE," HEMINGFORD GREY

THE BIRTHPLACE OF THE GUNNINGS



LADY HAMILTON AS "BACCHANTE." BY MADAME VIGÉE LE BRUN

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlaine, Esq., M.P.

The Cricket Pictures at Lord's

By Robin C. Baily

CRICKET has always had its literature. From the far-off days at the beginning of the eighteenth century when the old Hambledon Club flourished, and the scribes of the period in quaint phrases commented on the games, until now, when almost every player is a writer of, at any rate, energy, the pastime has been an excuse for books. But it has proved the least attractive of the sports to the painter and the draughtsman. Whilst good pictures of the huntsman and the peaceful follower of Isaak Walton may be counted in hundreds, those of the cricketer and his haunts are few and far between. The Marylebone Club have a small precious and profoundly interesting collection in the pavilion at Lord's. With the keenness of collectors, perhaps sharpened by their training on the cricket field, the members of the M.C.C. have kept an outlook for pictures having a cricket interest, and the best have been eagerly garnered and sent to Lord's. The result is a motley gathering of oil and water colour paintings, sketches and engravings, that tell the history of the game. To the old cricketer—the gray-haired veteran, who has seen the pastime change and develope—these pictures must call up many memories.

It is only possible to touch upon some of the

more important examples, though there is a large number that would be interesting to the collector. The oil painting by Francis Hayman, R.A., of a game of cricket as played at the Artillery Ground, London, in 1743, is one of the best known pictures in possession of the Club. It gives an excellent idea of the conditions under which the game was played in the eighteenth century. A single wicket match is shown, and the players are dressed in white shirts and coloured breeches, some with handkerchiefs tied round their heads and others bareheaded. The umpire even then, it will be observed, was a personage of dignity and importance, and the artist has represented him in a fine cocked hat, the scorer also being rendered conspicuous by one of these head-dresses, as he notches the runs on a stick. This was, of course, the earliest method of cricket scoring, for every run made a notch was cut, a deeper incision marking every ten. Players still sometimes refer to the number of runs they have "notched." The wicket consists of two sticks with one across, and it is known that the stumps were only one foot high but two feet wide, giving room for a large hole to be cut where the middle stump now stands. This block-hole played a very important part in the old game, for in order to run the batsman



THE GAME OF CRICKET AS PLAYED AT THE ARTILLERY GROUND, LONDON, 1743

BY FRANCIS HAYMAN

out, the ball had to be popped in the hole before the point of his bat could reach it, an arrangement that resulted in exciting races, in the course of which the fieldsman's hands were frequently seriously injured. It was partly owing to these happenings that the third stump was introduced. The bat is curved and was made entirely for hitting—defence was then unknown. There were in those days no Nobles, men had to be Jessops or play other games. Length bowling had not been evolved, the bowler's aim being to get the ball underneath the bat, and he delivered it as

up their rules of cricket, upon which the present M.C.C. code is founded. In after years the march of the builder enforced their migration to White's Conduit Fields, where they became the White Conduit Club; afterwards moving again to Marylebone, where they established themselves on an enclosure that occupied the site where Dorset Square now stands. It was when this last change was made that the titles "Marylebone Club" and "Lord's" were first used. The picture formerly hung in the rooms at Vauxhall Gardens, where it was one of a series that gained for Hayman

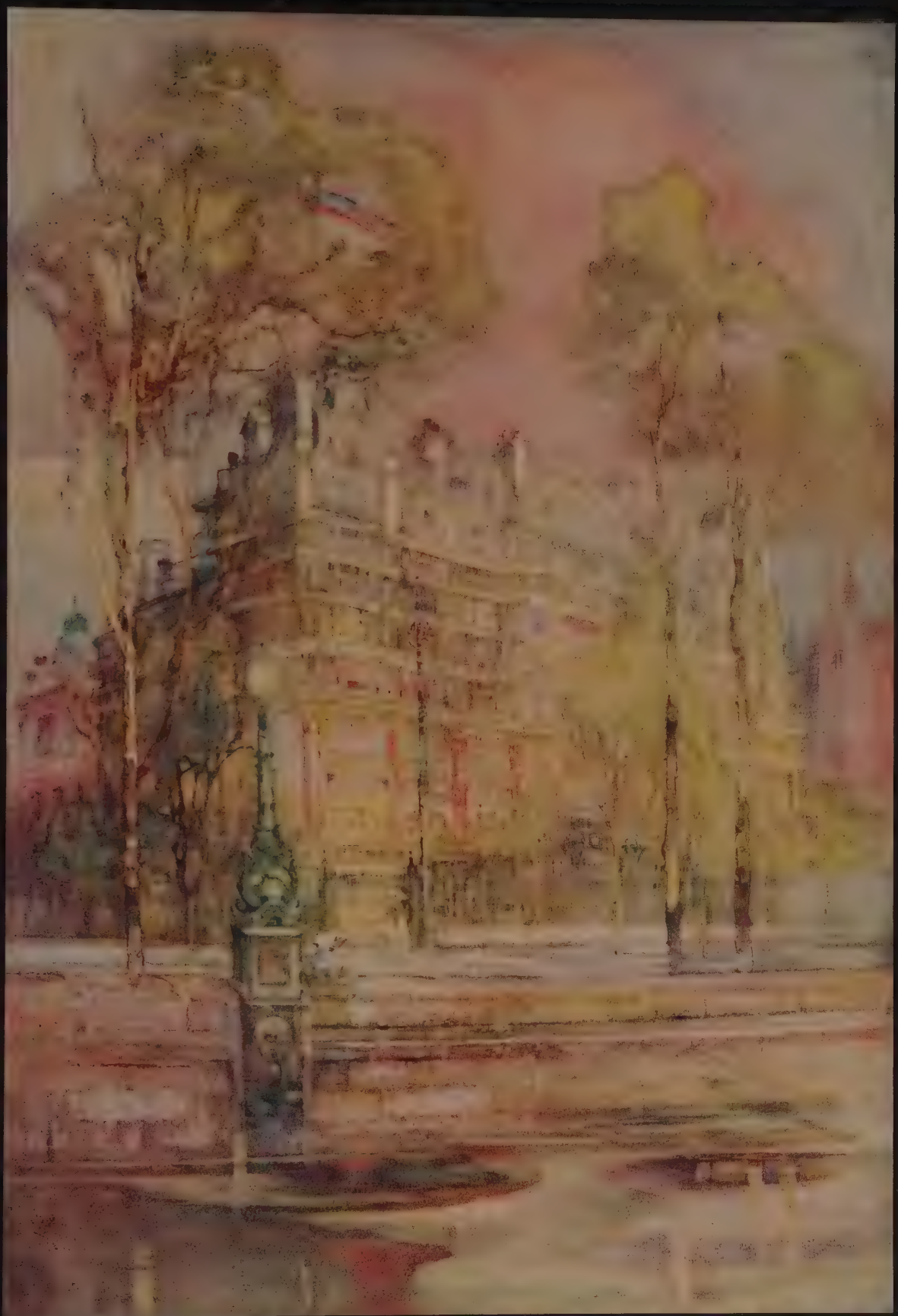


AN EXACT REPRESENTATION OF THE GAME OF CRICKET

BY LOUIS PIERRE BOITARD

fast as he could. Most batsmen had but one stroke—a pull, and the effectiveness of playing straight is said to have been first preached by one Harry Hall, a ginger-bread baker, of Farnham. He was a genuine reformer, and went about the country-side lecturing to young players. The batsman in the picture has, we fear, not reaped the benefit of this remarkable baker's instructions. The Artillery Ground at Finsbury where the match is taking place was the first London cricket field where important matches were played. It was the headquarters of the Central Metropolitan Club, that had so much to do with the early progress of the game. The members of this Club met at the Star and Garter, in Pall Mall, in 1774, and drew

his reputation as a historical painter. He was among the foundation members of the Royal Academy, and exhibited from 1769 to 1772, eventually acting as librarian. Thomas Lord, destined to give his name to the most famous of cricket grounds, played many matches on the Artillery Ground. He was a professional bowler to the White Conduit Club, and is reported to have sent down a deceptive slow under-hand ball and to have been a reliable "point." He was promised patronage and support if he would start a ground at Marylebone. This he did in 1787, selecting the spot at Dorset Square. The Club have a silhouette of Lord and his wife. When the insatiable builder once again necessitated a retreat, he took another field at North Bank,



SAVOY HOTEL
LONDON

Cricket Pictures at Lord's

Regent's Park, but the cutting of the Paddington Canal drove him to the site of the present ground.

The sketch of the old Bat and Ball Inn, Broadhalfpenny Down, Hambledon, is one of the most interesting pictures in the collection, from the fact that it shows what to all intents and purposes was the birth-place of cricket. Broadhalfpenny Down lies about midway between Winchester and Portsmouth, and was the first place of meeting of a recognised cricket club. The Hambledon men are supposed to have chosen this out-of-the-way spot because cricket was not regarded in a favourable light at that time in the neighbouring towns. The game had been the excuse for much

was served out by mine host was good nut brown, and has been celebrated in poetry and song. One of the men who stands out even among the Hambledon stalwarts was John Small. We are told he was the first man to get runs from a short hit, and that his judgement was so excellent that they seldom got him out; he was also a very Vine in the field. Amongst his achievements was an innings in which he defied the vagaries of the attack of All England for three days, and was undefeated at the end. History, unfortunately, does not divulge how many runs he made. Like many cricketers in those days, Small was a musician, and his fiddling rendered him an



CRICKET AT HAMPTON WICK

BY R. WILSON, R.A.

gambling, and, in the words of an old-time critic, "was the cause of idleness." But the Hampshire players introduced a higher tone, and cricket at once sprang into a deserved popularity. The rapid manner in which it took hold of the people of the Southern counties is supposed to have been due to the meetings of the hop growers; but for many years all the best players in England belonged to the Hambledon Club, and these stout Hampshire men could beat any representative eleven from the rest of the Kingdom. The crowds that gathered to see their matches included people from all parts of the County and the neighbouring shires of Kent and Sussex. When Little Hambledon won, did not their friends celebrate the victory? It was good business, we may be sure, for the old-fashioned inn we see in the print. The ale that

acquisition at any evening gathering of cricketers. The Duke of Dorset having been informed of his musical talent sent him as a present a handsome violin and paid the carriage. Small returned the compliment by sending His Grace two bats and balls, also paying the carriage. "We may be sure," says old Nyren, "that both presents were choice of their kind." Unfortunately, the M.C.C. have not a picture of John Small. This is a pity—he must have been a cricketer of the best sort. An old chronicler writes, "He had an honest expression."

An exact representation of the Game of Cricket, by Louis Pierre Boitard, depicts the game played under similar conditions to those shown in Hayman's work. The attire of the players is, however, especially striking: the mere flannels of the

cricketer of to-day seem indeed a humdrum costume when compared with the flowing loose shirts, red, blue, or yellow breeches and red shoes of these gorgeous sportsmen. Once again the umpires are seen in cocked hats. We wonder what

towards its present state since the period depicted in the works of Hayman. The players are dressed in white, and are wearing broad brimmed hats. The umpires have not yet relinquished all their old-time pageantry, and both are wearing swallow-

tail coats—one of which is red—and top boots. Richard Wilson was the famous landscape painter and tutor of Turner; he began as a portrait painter, but took up landscape on the advice of Zaccarelli, the Italian artist. At one time he was in great favour at Court, but lost his position by an outburst of temper. He painted a view of Sion House for the King, and submitted it to Lord Bute, who thought the price unreasonable. Wilson retorted that if the King could not pay it all at once he would take it in instalments. He was afterwards chosen a foundation member of the Royal Academy, but had still to contend with poverty. On the death of Hayman he was granted the position of librarian to the Institution.

The portrait of a youth with a cricket bat that occupies a prominent position on the walls of the pavilion, has been the subject of much controversy. It is attributed to Thos. Gainsborough, R.A., and is supposed to be George, Prince of Wales, afterwards George the Fourth. H. Smith-Turbeville, Esq., presented it to the Club.

Into the probability of this being a Gainsborough I cannot enter here, but it is interesting to note that at one time the great painter studied under Francis Hayman, who may be called the cricket artist, at St. Martin's Lane Academy.

The portrait of Alfred Mynn, one of the first of a long and distinguished succession of famous Kent cricketers, claims special attention. Mynn



PORTRAIT OF A YOUTH WITH A BAT

BY GAINSBOROUGH (?)

ruthless reformer abolished that crowning completeness of an umpire's appearance—the cocked hat. The painting that is labelled *Cricket at Hampton Wick*, done by R. Wilson, R.A., for David Garrick, is one of the most valuable cricket pictures in existence. The title is, however, incorrect, for the locality is Moulsey Hurst. The game is here shown to have made considerable advance

Cricket Pictures at Lord's



ALFRED MYNN, ESQ.

BY W. BROMLEY

was a great player in his day. Not only a hard-hitting batsman, with a good clean drive and a cunning leg hit, but a very destructive bowler. His delivery is pronounced to have been noble and a thing to marvel at. He walked majestically up to the crease, making the most of his seventy-three inches and twenty stone of weight, and refusing to mar the poetry of his progress by a run. His bowling in spite of his delivery was very fast, straight, and good length, and he was the best single wicket player of his time. Invariable good humour made him exceedingly popular with other players. Fortunately Mynn's bowling action is not altogether lost to us: the Club possesses a clever sketch by the late Mr. G. F. Watts of the famous player about to bowl.

Benjamin Aislabie, though not the cricketer that Mynn was, did much for the game, and the M.C.C. are fortunate to have such an excellent portrait of him as the one by E. Dawe. His career as a cricketer began about 1795 with the once famous Homerton Club, and he joined Marylebone about 1802. He played his last match at the age of sixty-seven, having actively enjoyed the game practically all his life. Though his enthusiasm was extraordinary, he was a poor

batsman and a weak fielder, and towards the end of his career had someone to run as well as field for him. He was for a number of years Secretary of the M.C.C., and the appreciation in which his services were held is recorded by the excellent bust purchased by subscription among the members, that stands in the pavilion. If it had not been for the "Aislabies," the cricketers who were keen though not blest with abnormal skill, cricket would not be the game it is to-day.

This miniature National Gallery of cricket of course includes a picture of G. Parr, of Nottingham. He was born on May 22nd, 1826, and played his first match at Lord's on June 23rd, 1845. Directly he appeared in first class cricket he was acclaimed as the best batsman in the country. Like so many Nottingham men he had a strong defence, but could hit hard, especially on the leg side. His lob bowling was very effective, and his fielding was remarkably good; he was famous as a thrower, and in a match against a soldier in 1846 threw 108 yards 2 feet. Towards the end of his life he acted as coach to the boys at Harrow School.

The sepia drawing of cricket at Durham in 1849, shows the first game that was played under the rule that allowed the pitch to be swept and rolled between at the beginning of each innings.



THE HON. ROBERT GRIMSTON

BY W. BROMLEY



FRONTISPIECE TO THE LAWS OF THE GAME OF CRICKET, 1785

Previously to this match, the ground between the wickets had to remain untouched all through the match. The opposing sides in this game were the England Eleven, that used to tour the country, and twenty-two of Durham. The England Eleven included W. Clarke, G. Parr, and J. Wisden, and won, after an exciting contest, by forty-two runs.

W. Clarke's portrait by N. Wanostrocht, more generally known as "Felix," is one of the pictures presented to the Club by the Rt. Hon. Sir Ponsonby Fane, P.C., G.C.B. Clarke was perhaps the best bowler of his day: he bowled slow underhand and was extraordinarily accurate, being also one of the first men to make use of a twist from leg. He was a good captain, but, like many men since, was apt to keep himself on too long. In the words of Lillywhite's *Scores and Biographies*, "He was always expecting to get a wicket next over." He took an active part in cricket for forty-one years, and for a considerable part of that time was only able to see with the left eye, having lost the sight of his right in a fives match when he was a comparatively young man.

The Hon. R. Grimston, whose portrait is the work of W. Bromley—several of whose pictures are included in the collection—was another of the giants of the past. He was a steady batsman, having a liking for fast bowling, especially that of Mynn. When playing against this famous trundler he would take two bats to the wickets, one large one to play

Mynn and another to hit the other bowlers. He held his bat in a curious way, batting always with his hands as most batsmen place them when playing forward. His devotion to Harrow was largely responsible for that famous school's success in the cricket world. It is an irony of fate that he did not get his colours when he was a boy at the school himself.

Even in these days, when almost every season brings a new great cricketer, Fuller Pilch is remembered. His portrait by "Felix," showing him standing at the wicket ready to play the ball, is wonderfully clever. He played forward, with a straight bat, and his seventy-two odd inches gave him a commanding reach.

The batting of Pilch and his skill as a captain were chiefly instrumental in gaining Kent her position as the best cricketing county. When Pilch was at the top of his form, Kent met All England; when he ceased to play she was no longer able to do so. His single wicket matches against Tom Marsden in 1843 aroused almost as much excitement then as test matches do to-day.

Cruikshank is said to have painted *The Corinthians at Lord's*, an exquisite water-colour sketch of a cricket match in 1822. It is supposed to be one of the famous Tom and Jerry series, but was never published. A number of engravings of the laws of the game are interspersed among the other pictures, the most important being a



FRONTISPIECE TO THE LAWS OF THE GAME OF CRICKET, 1800



LADY HAMILTON AS "BACCHANTE." BY ROMNEY

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.

Cricket Pictures at Lord's



A CRICKET MATCH

.BY LOUIS BELANGER, 1768

LENT BY THE KING

coloured print dated 1785. Prints and sketches of Eton, Harrow, Rugby, and Winchester, nurseries of cricket, rightly find places on the walls of the pavilion, and there are, of course,

photographs of every well-known player of to-day. These last, though of moving interest to cricketers, do not come within the scope of *THE CONNOISSEUR*.



LORD'S CRICKET GROUND IN 1837



The Prince of Wales's Gift to Ireland

By W. J. Lawrence

IF the new Dublin Gallery of Modern Art has made an inauspicious beginning, Mr. Hugh P. Lane and the selection committee have only themselves to thank for it. Although they had quite an embarrassment of pictorial riches to choose from (nothing less than the entirety of the Staats Forbès collection), they blundered initially in putting the chalk-mark of their approval on a supposed early Corot that had long been of doubtful authenticity. As if this was not bad enough, at a slightly later stage they must needs recommend the Prince of Wales to place this picture among the five selected by his Royal Highness and the Princess as their gift to the new Gallery. How reprehensible has been the entire attitude of the Committee in this matter is shown by the fact that affixed to the back of the supposititious Corot is a letter demonstrating the period during which the painting has lain under the ban of suspicion. So far back as the year 1888 the landscape was submitted by Messrs. Wallis & Son to Arnold & Tripp, of Paris, for expert examination. In their strangely-phrased report the noted French dealers speak of the picture as "so unlike any works we have ever seen by Corot that the natural impression is that it cannot be by that master, but on close inspection, we find that the work in the trees is rather like his very early manner. The boat is childish." This is by no means an illuminative or satisfying pronouncement, for if

the picture bore no resemblance to any Corot the firm had ever seen, how did closer inspection reveal the similitude in the trees? "But it is our opinion," continue Messrs. Arnold & Tripp, "that an imitator would not paint such a picture, and although we should not buy it, as it gives no idea of Corot's genius, yet we are inclined to believe that it is a Corot painted when he was a boy working with his first master, Michalon." In other words it was assumed on the strength of a full signature and certain inequalities of workmanship to have been painted about the year 1821, a little while before Corot paid his memorable visit to Rome. But do we not know on Corot's own confession—an exaggerated statement possibly, though doubtless containing a large element of truth—that he had scarcely arrived in the Eternal City before he became painfully conscious that he "couldn't manage even the smallest drawing"? Now, whatever may be the defects of the arraigned landscape, it is no boy's picture, and it is certainly not in accord with Corot's confession of weakness. The handling on the whole is firm, and shows the knowledge born of experience. Occasionally clumsy attempts at disguise in the faking of the picture, as in the puerile draughtsmanship of the boat, tend to obscure the capacities of the painter; but these contradictions apart, the landscape was assuredly not the work of a raw recruit.

Dubious as was Arnold & Tripp's report, it is

The Prince of Wales's Gift to Ireland

satisfactory to find that Messrs. Wallis & Son adopted a straightforward course. They affixed the letter to the reverse of the panel on which the picture is painted, and there it still remains. It is a significant commentary on the credulity of collectors, that for the past seventeen years this spurious early Corot has been taken largely on trust, a parlous state of affairs that might, perchance, have proved chronic had it not been for the sudden unearthing of the original. This turns out to be a superb picture of Balaton

spurious early Corot differs from the Mészöly, it differs for the worse. The Hungarian fishing-boat reeks with local colour, and the copyist in avoiding that danger has provided the one serious blot on his picture. Not only that, but in transmuting Mészöly's distant water on the right into lea, he has had perforce to raise the horizontal line, with the result that the picture, as a composition, is lacking in unity.

After the signature on Mészöly's picture, one finds the date "1877," drawing attention to the



BALATON LAKE

(89 IN. BY 55 IN.)

BY G. MÉSZÖLY, 1877

HUNGARIAN NATIONAL MUSEUM

(alias Platten) Lake in Western Hungary, the work of Mészöly, a native artist whose merits are little recognized outside his own country. It has long occupied a place of honour, together with others from Mészöly's brush, in the Hungarian National Museum at Budapest. Eyes bearing witness, the accompanying reproductions of the two pictures will prove more eloquent as to the source whence the spurious Corot was derived than any detailed analysis of prototype and copy. Possibly no more interesting object lesson could be afforded to connoisseurs in the gentle art of picture-faking. One notes that the coincidences are many, the divergencies few. Remark that in all cases where the

fact that it was painted two years after Corot's death. In case it might be contended that Mészöly had copied and improved upon an early Corot it may be pointed out that his picture is fully recognized in Hungarian art circles as a representation of the northern shores of Balaton Lake. Now Corot was never known to visit Hungary, and it is clearly impossible that he could have been there in his chrysalis days—the days when he had not yet broken loose from the trammels of historical landscape. The Prince of Wales's picture must be an early Corot or none at all, for it has been admitted that it has absolutely none of the well-marked characteristics of Corot's later style. It is, indeed, in the scarcity of works illustrating

the master's immature period that the fatal attraction of this sham lurked.

It seems like flogging a dead horse to unfold still further evidence at this late day testifying to the genuineness of the Mészöly and the spuriousness of the Corot. Still it is worthy of note that the pitcher-filling gipsy woman, who forms the central figure in both, is known in Mészöly's case to have been painted from a well-to-do Hungarian lady, who lived near the scene depicted and was a favourite model of the artist's.

Despite the discussion that has already taken place in the Dublin press on this subject, Mr. Lane and his coadjutors stand obstinately to their guns, and, notwithstanding the hopelessness of their situation, refuse to make graceful surrender.

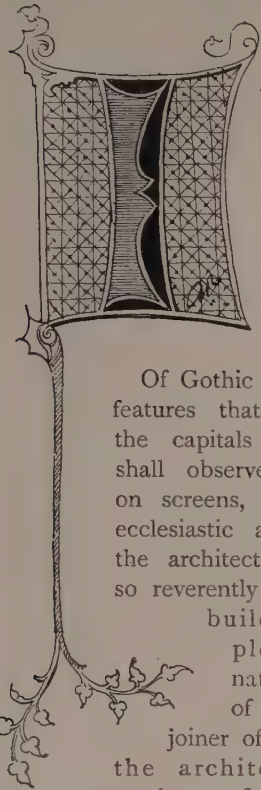
Meanwhile the deadlock has been rendered more serious by the discovery that another picture in the Staats Forbes collection, presented by another donor (a supposed Constable), is a counterfeit. A considerable amount of money remains to be subscribed before the new Dublin Gallery can be looked upon as an accomplished fact, but the public cannot but hold aloof so long as the Selection Committee remain recalcitrant. Let Mr. Lane but give us his assurance that the mock Corot shall be repudiated, and all will be well. The Heir Apparent cannot afford to have his name permanently associated with a sham, nor can the new Dublin Gallery afford to imperil its whole future well-being by giving asylum at the outset to pretentious nothings.



THE SHAM COROT PRESENTED TO THE IRISH GALLERY OF MODERN ART
(15½ IN. BY 12½ IN.)

The Art of Decoration as applied to Architecture and Furniture

By A. Roumy



INTELLIGENT readers will have gleaned from the preceding article on this subject that architecture provides the first principles from which decoration, in all its various phases, finds its inspiring note. We will now proceed to scrutinize and compare details.

Of Gothic detail, one of the prominent features that will attract our attention is the capitals of the columns, which we shall observe, find expression in wood, on screens, chests, and other furniture of ecclesiastical and domestic use. Possibly the architectural principles may not be so reverently respected in furniture as in buildings; the materials employed being of a different nature, necessarily did not permit of the same application, while the joiner of the period, as compared with

the architect, was less proficient in execution.

In examining the stone capitals, we find that the uppermost part, known as the abacus, is formed at its earliest stage of a square slab, while as the sixteenth century is approached it takes a more moulded character—sexagonal, octagonal, and even circular in shape. (Fig. xii.)

This variation, however, is not so definitely marked in capitals applied to furniture, though the details in the ornamentation will enable us sufficiently to identify them, as the numerous applications on the leaf ornaments are in the earliest period of a simple nature, and gradually become more crowded in

details with advancing dates, until the end of the Gothic and the beginning of the sixteenth century, when the carvers of the time indulged in some remarkable interpretations of the vine-leaf, seaweed, etc., except when their imagination prompted them to substitute the grotesque in the shape of animals or figures. (Fig. xiii.)

Another, and a particularly ecclesiastical ornament that found a happy interpretation in furniture, as well as in the crafts of the silversmith and goldsmith, is the buttress. (Fig. xiv.)

Buttresses, in the earlier stage of building construction, were simply abutments or supports to the building, more or less unsightly features, though as the nave grew wider and higher they developed into such important attributes that it became imperative to decorate them.

These buttresses were regarded by architects of the period as necessary to withstand the pressure caused by the weight of the roof over the nave on the side

walls, though they did not, in some cases, serve their supposed purpose.

The larger the nave, the wider the buttresses, so much so, that when the aisles expanded, resource was had to the flying buttress to carry support to the upper section of the walls and yet permit of space for the extension of the aisles below. (Fig. xvii.)

While, in many cases, these buttresses failed to provide the resistance contemplated, their existence may be held to be justified by the marvellous effect obtained in their adoption.

The flying buttress did not find favour in application to furniture, as one might perhaps have expected from so decorative

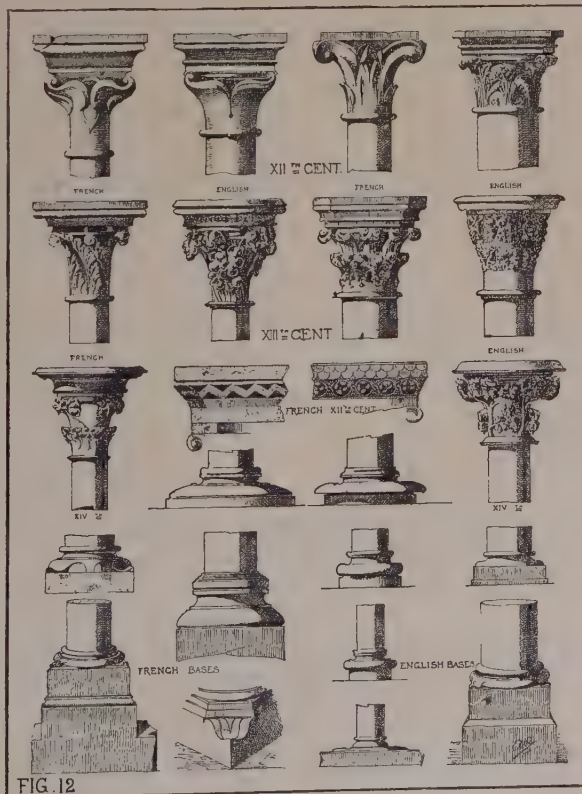


FIG. 12

a feature, though the simpler and earlier forms are to be found on some fine old chests, screens, shrines, etc., to which they have been adapted with excellent effect. (Fig. xv.)

The silversmiths and goldsmiths of the period, however, found considerable inspiration in the flying buttress, a fact which a short visit to South Kensington Museum will amply demonstrate, for here are gathered together some very fine examples of ecclesiastical ornaments in the fine metals. Naturally, it was only possible to retain those salient features which could be applied to delicate handicrafts. (Fig. xviii.)

Traceries and window-roses were freely adapted to furniture, panels, friezes, locks, hinges, plates, screens, and whether interpreted in stone, wood, silver, gold, or the baser metals, the age or period is clearly indicated by the entwinements of the more defined lines.

Attentive examination of some of the beautiful locks to be found in museums will detect some familiar tracery previously recognised on wooden screens, which, in turn, have been adapted from stone: possibly a well known treatment from one of the old cathedrals. And we see in old chests, panels taken from some famous tomb or shrine observed in some old crypt.

The rich metal ornaments in vogue from the twelfth to the sixteenth century also took their feeling from the same sources, though so daintily rendered that they almost seem like delicate gold or silver lace.

In our previous article we referred to the period when the English and French exponents of the Gothic applied their individual interpretations to the style. Up to the latter part of the fourteenth century, the architects or joiners of the two countries followed more or

less the same principles in building construction and furniture manufacture.

From this point, however, they tend to differ, and we witness the birth of the "Perpendicular"—a distinctly English application, and so named by virtue of the traceries in the heads of the windows, the rigid uprights of the lower section or mullions being carried through the architraves; the whole again being sometimes intersected with transversal lines, conveying an effect of a perpendicular nature, the principal arteries passing from the base of the window to the uppermost section. (Fig. xx.)

Relatively about the same period, our Gallic neighbours, apparently fascinated by the grace of the flowing traceries, elaborated them so freely that they took the semblance of curling flames in a "blazing fire" or "Feu Flamboyant": hence the term Flamboyant applied to the late period of the French Gothic. (Fig. xxi.)

Reverting to details and reviewing the mouldings (Fig. xxii.) and crockets (Fig. xxiii.), though these do not play the most important part in applied decoration, they still have a special interest and contribute largely to general effect.

The sharp-edged treatments favoured in the mouldings—but which may be repudiated by our present-day practical architects—were, on account of being so deeply undercut, exceedingly light in appearance, throwing alluring shadows—treatments which only the artists of that period succeeded in investing with such sensitive and beautiful expression.

The lines of the mouldings were simple and clear, and if ornamented, merely with the intention of filling up the hollows with such marvellous scrolls or curls that, seen nowadays, irradiated by the gleam of the noonday sun, the eye is almost charmed into the belief that it perceives a rare specimen of fine old lace. Here the grape with its foliage is

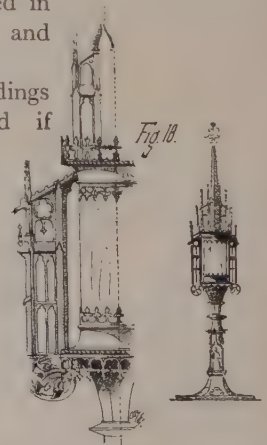
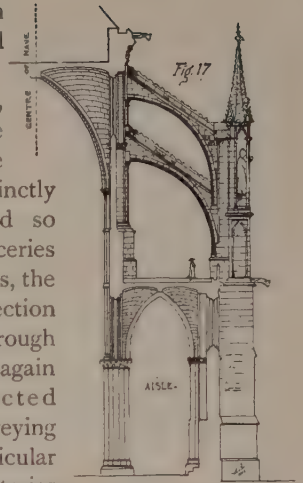
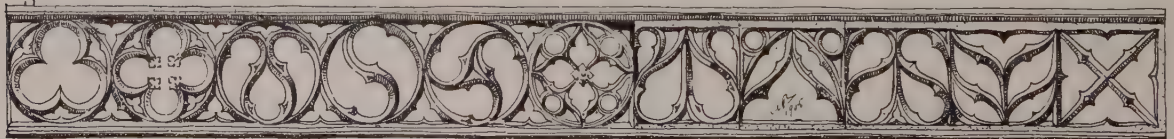
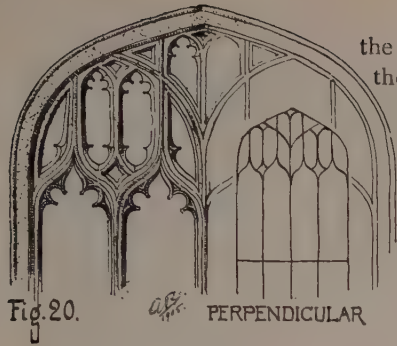


Fig. 16.





the artist's fancy; there, the seaweed cunningly inter-mixed; then the prosaic cabbage-leaf, interwoven with rare audacity, or perhaps the ivy-leaf is requisitioned, the one or the other

forming the frame to a door or a panel, beneath a cornice, giving an intensity of life to the coping of some interesting piece of architecture or furniture.

The polychrome decoration of the Roman found no favour in the Gothic era, the ornamentation in buildings and on furniture relying entirely on the forms of the lines and originality of the carving.

During the fifteenth century tapestries became more appreciated and were freely utilized to hide the hitherto nakedness of the walls, especially on great occasions. These tapestries were in some degree the records of the time, representing the histories of some saint, king, warrior, or notable events. Seats were also adorned with elaborately embroidered woollen or silken materials, while, of course, should the design embody an architectural or ornamental feature, it would naturally be copied from examples of the period, and thus bear the impress of its era.

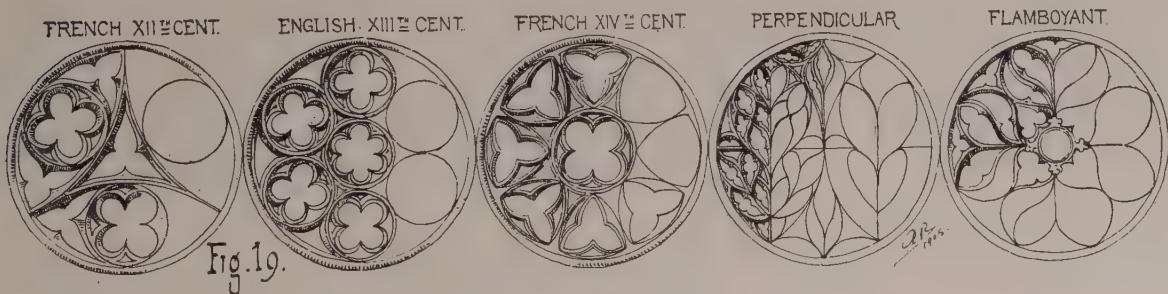
Where figures or animals are introduced into the design, they are notable for their comparative stiffness, lacking, to a certain extent, the pliancy of those to be seen in the Renaissance, the gracefulness of those of the eighteenth century; though their colourings, if heavy, were of a pleasant restfulness.

Foliages were as a rule bold, and worked in dark blues and greens, very often on black grounds, relieved at intervals with fruits and flowers in natural

colours, though subdued in tone. Wool was more usually employed during the fourteenth century, to be superseded during the fifteenth century by silks, silver, and gold thread, which permitted a richness and variation in the colourings not before attainable. (Plate page 182.)

With the end of the fifteenth and the approach of the sixteenth century we come to the close of the Gothic period. New influences are at work; the artistic prosperity of Italy has arrested the attention of Europe, diverted the whole tendencies of art, created new ambitions; her artists are courted by the monarchs and magnates of the west and north—in France and in England they find powerful protectors in the persons of Louis XII., François I., and Henry VIII. They are employed in the rearing and adornment of great palaces. The native architects and artists are imbued by them with new inspirations. We are on the eve of the Renaissance, mighty period which has left such imperishable impress that, even to-day, it practically directs the entire development of modern architecture and decoration.

With a view to stimulating and sustaining interest in this series of articles, as well as to provide, as it were, object lessons, the writer is prepared to consider and define, in the columns of THE CONNOISSEUR, photographs or reliable drawings of buildings and furniture contemporary with the periods under review, from the eleventh to the nineteenth century.

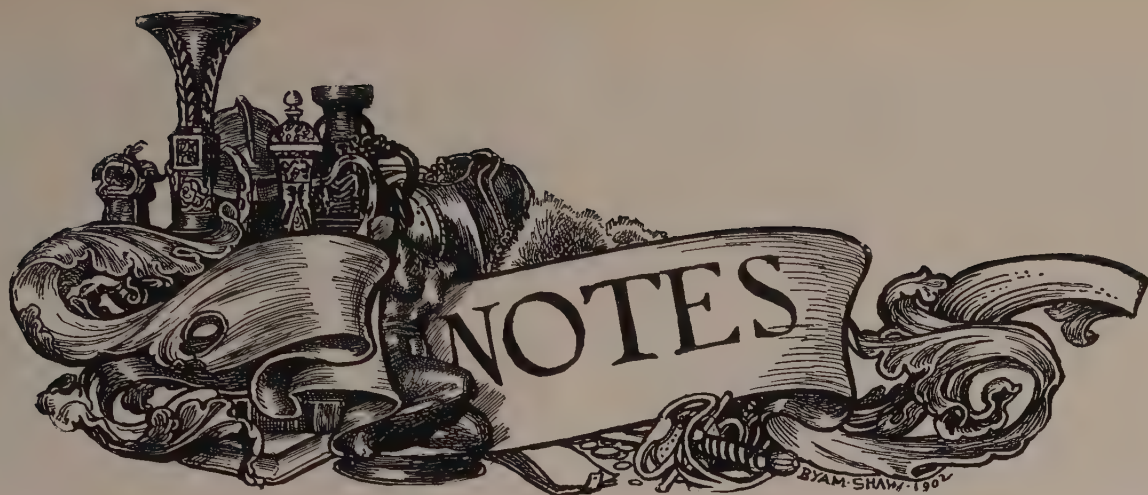




FIFTEENTH CENTURY TAPESTRY, WOVEN IN COLOURED WORSTEDS AND SILK ON FLAX WARPS
EXHIBITED BY COUNT OF VALENCE DE DON JUAN AT THE MADRID EXHIBITION, 1892-93



FOUNTAIN OF TREVI. BY ALBERTO PISA.
FROM "ROME." (A. AND C. BLACK.)



Rome, painted by Alberto Pisa, text by M. A. R. Toker and Hope Malleon, and *Florence*, painted by Colonel R. C. Goff, described by Mrs. Goff, two of Messrs. Black's "Colour Books," 20/- net

the most attractive volumes that have recently been added to the popular series of books with illustrations in colour, published by Messrs. A. & C. Black, have little in common apart from their uniformity in size and get-up. It will be noticed that in the title on the very covers of the books particular stress is laid on the pictures, which are thus frankly declared to be the chief feature, the skeleton, so to speak, which holds together the flesh and skin of the literary part. In the case of *Florence* nobody will object to the subordination of the text to the illustrations, but with *Rome* this order of precedence seems somewhat unjust to the joint authors, whose work is of such scholarly excellence that it need not rely on the artist's brush to gain a prominent position on the library shelf. This praise is by no means intended to imply condemnation of Sgr. A. Pisa's paintings, which are, on the contrary, among the best that have so far appeared in this series. To judge from the reduced reproductions, publicity in this form was not in the artist's mind when he produced his water-colour drawings, which are faultless in perspective, pleasing in colour, and carefully finished in every detail. Subjects like his demand, of course, strict adherence to truth, so that the artist's taste as regards arrangement and composition can only be displayed in his selection of the most advantageous point of view, and in this Sgr. Pisa is invariably felicitous. The authors' work has little or no connection with the text, which has nothing in common with the customary guide-books and

tourists' advisers. In a brilliant series of more or less independent essays the writers deal with the character and culture of Rome and the Romans from the days when the shepherds of the Campagne built their first cluster of rude huts on the Roman hills to the era of disastrous building speculation, which set in when the seat of the Government of United Italy was transferred to the banks of the Tiber. Vivid descriptions introduce the reader to the glories of Imperial Rome, with her marble palaces, baths, theatres, temples, tombs and triumphal arches; to the Christian Rome rising from the gloom of the catacombs; to the decline and devastation of the Barbaric invasions; to the splendour of Papal Rome during the Renaissance; and finally to the modern Cosmopolis, with its many contradictions and peculiarities. Needless to say, there is no attempt at giving a complete history of Rome. The subject would be too vast. A knowledge of the historical events is taken for granted, and the book only deals with the great questions of human culture which underlie the dry facts. It is not a book that can ever serve as a guide through the eternal city, but its perusal will help the visitor to understand and appreciate much that would otherwise escape his notice. For insight into national character we have to go back to Mr. M. Carmichael's *In Tuscany* to find its equal.

Florence is in the first place a picture book. He whose eyes have feasted on the cypress and olive groves of Tuscany and the marvels of architecture of the City of Flowers will have many delightful recollections awakened by Col. Goff's pictorial records. Mrs. Goff's share in the work is an intelligent account of her strolls through Florence, Prato, Pisa, Pistoja and Lucca, interspersed with

historical reminiscences, pleasant enough to read, but a little disjointed, like all guide-books that follow the topographical instead of the chronological scheme. The development of the art and life of a centre of culture should be traced step by step, and not haphazard through the accidental gathering of incongruous monuments and relics of the past in any particular district or building. Even Baedeker prefaces his systematic hunt after "sights" with a lucid historical sketch. Mrs. Goff has adopted the same plan, but the 14 pages of her "Retrospect" are altogether insufficient for so vast a subject. On the whole her facts are reliable, though she does not seem to be aware that the Loggia de 'Lanzi served as a sculpture gallery even at the time of Duke Cosimo, or that Gian di Bologna derived his name not from the Italian town, but from Boulogne. Her semi-translation, "John of Bologna," is therefore inadmissible.

OUR readers will be pleased to learn that the artist on David Cox's David Cox Forgeries in the May CONNOISSEUR has assisted the police in bringing the culprits (father and daughter) to justice. They were charged at Huddersfield Borough Police Court on May 7th with obtaining money by false pretences from Mr. E. W. Coates, art dealer, in that city. It appears that the father painted the pictures, and employed his daughter to palm them off to complete the fraud. The Bench sentenced the male prisoner to three months'

imprisonment and the female prisoner to one month, both with hard labour.

THIRTY years ago the foundation was laid by a lady living at home in her father's house of a flourishing little undertaking, now known as the Winslow (Bucks.)

A Linen Lace Industry Lace Industry. At all times a lover of lace and gifted with a singularly correct taste and keen artistic perceptions, Lucy Hubbard, second daughter of the late Lord Addington, observed with regret the ugly patterns and unfinished execution of much of the pillow lace produced in the districts of Winslow and Buckingham. She offered, for imitation by the lacemakers, old Italian thread laces from the family lace chest, which, with some difficulty,

she succeeded in having pricked. Not only in Italian patterns did she find scope for the undoubted talent of the cottage women, but black Brussels lace, old Flemish borders, quaint lace from Russia, and reproductions of Mechlin, were successfully produced under her superintendence. Great care was exercised both in the selection of patterns and in the quality of the pure flax thread, which was the only medium employed. No lace made from cotton was accepted, and the price of the very finest flax thread was sometimes close upon three guineas a pound; it being well seen that we should not have inherited from our ancestors the exquisite cobweb texture and yet almost indestructible lace which we now possess, had anything less tenacious than flax



EXAMPLES OF WINSLOW LACE



EXAMPLES OF WINSLOW LACE

been employed in the manufacture of the beautiful needle points and pillow laces of by-gone ages.

Although the original founder has passed away, the Winslow Lace Industry is still working much on the original lines under the superintendence of members of the Addington family. The number of workers varies very little, between sixty and seventy being perpetually on the books, to



WINSLOW LACE COLLAR

whom constant employment is assured if they like to work. The lace includes nearly a hundred different designs in borders and insertions, in Italian, Greek, Flemish, and English patterns, including numerous reproductions of antique pillow laces. The prices vary from 8d. to 18s. 6d. per yard, and are manufactured in a variety of shades—from pure white to the now fashionable coffee and string colours.

OF the many beautiful women of other days who have been subjects for the painter's brush, none have been so frequently portrayed as the beautiful Portraits of Emma Hart, Lady Hamilton, wife of Sir William Hamilton, and friend of Lord Nelson. In the public mind Lady Hamilton is always associated with the famous Admiral, and this being Nelson's year the publication of a series of plates of the most famous portraits of this fascinating woman is auspicious.

Every character seemed to suit her style of beauty, historical, classical, or domestic. As the prophetic Cassandra her features display a determination and character quite absent in Mme. Vigée Le Brun's version of her as a Bacchante, and the modesty of the beautiful Emma as "The Spinster," by Romney, is a complete contrast to the same artist's treatment of his friend as the seductive "Circe."

Of the five plates reproduced in this number four are from the Cranbury Park collection, the property of Mr. Tankerville Chamberlayne, M.P., and the fifth is in possession of Sir Edmund Antrobus, Bart., at Amesbury Abbey, Wilts.

The portrait of Lady Hamilton as Cassandra was originally a full length picture. It was purchased by Mr. William Chamberlayne, M.P., an ancestor of the present owner, at the sale of Mr. Greville's collection. "The Bacchante" by Sir Joshua Reynolds, the first the artist painted, and the "Bacchante" by Romney, were purchased from Sir William Hamilton by Mr. William Chamberlayne, M.P. The original sketch of the latter was lost at sea.

The reclining figure of Lady Hamilton, by Mme. Vigée Le Brun was painted in Sicily for Sir William Hamilton, who was at the time Ambassador at the Court of Naples.

The remaining portrait, in the possession of Sir Edmund Antrobus, Bart., is a full three-quarters and slightly over life-size. By some the attitude has been criticised as strained and unnatural, but the *ensemble* forms a delightful picture.

Other portraits of the charming woman will be published in future numbers.

IN connection with the forthcoming Jordaens fêtes in Antwerp which will open in July, when the great works of that master will be gathered together

A Discovery about Jordaens not only from the churches and private collections of Belgium, but from other

countries, the designs from which such beautiful tapestries were made being added to the number, a curious discovery has been made. M. Louis Peeters, the copper-plate engraver of the Académie des Beaux Arts, having decided to engrave the portrait of this great Antwerp artist, chose for his model the picture of the painter which hangs in the Uffizi Gallery in Florence. But M. Max Rooses, the eminent custodian of the Musée Plantin, whose knowledge of the subject is not to be denied, declares that this portrait is not a likeness of

Jordaens at all, though he acknowledges that it is impossible that Jordaens himself painted it, but of some one else. He bases his idea on a portrait which Jordaens painted of himself for Antwerp, a copy of which—the original having unfortunately been lost—is still in that town and hangs in the collection of Corneille de Brie in the "Gulden Cabinet." This was engraved by Pierre de Jode. M. Rooses has just exhibited these two portraits to the Committee of the exhibition, and these critics were all of the same opinion. It is curious that this has not been found out sooner, M. Rooses having discovered it only in making the necessary preparation for the exhibition.

Important Notice

THE Editor of THE CONNOISSEUR, being in constant receipt of enquiries from British and American readers on questions relating to genealogy and heraldry, and being frequently asked to advise as to where and how authentic information on these questions may be obtained, arranged some months ago to devote a department of the Magazine thereto, and secured the services of Mr. A. Meredyth Burke, who is responsible for its conduct.

The response elicited has more than justified the new departure, and the heraldic department has established itself as one of the most highly appreciated features of the Magazine.

Having obtained Mr. Burke's expert assistance, THE CONNOISSEUR is able to trace pedigrees, identify and verify the accuracy of armorial bearings, and give advice on analogous points. With his unique facilities for heraldic and genealogical research, and his special knowledge of the resources of reliable information, and ready access to public, private and local records, Mr. Burke possesses unusual qualifications for this important branch of the work of our Magazine.

In addition to replies to specific enquiries, articles on heraldry and genealogy from the pen of Mr. Burke appear from time to time.

Replies dealing with matters of a private nature, or in cases where it is so desired, are sent through the post, subjects of general interest only being dealt with in the columns of the magazine.

All communications intended for this department should be addressed to

The Manager, Heraldic Department,

THE CONNOISSEUR Offices, 95, Temple Chambers, E.C.



LADY HAMILTON AS "BACCHANTE." BY SIR JOS. REYNOLDS

From the original painting in the Cranbury Park Collection

By kind permission of the Owner, Tankerville Chamberlayne, Esq., M.P.

"THE delicious sensibility that swam in her charming black eyes gave her an air which rendered her wholly irresistible."—KELLY.

"**Louisa Mildmay,**" Published June, 1787, by J. Painted and Prattent, Engraver and Print-seller, 46, Cloth Fair, West Engraved by William Ward, A.E. Smithfield, and Whitaker, 12,

New Street, Covent Garden. William Ward was a modest genius of high capability, endowed with vast abilities and gifts, with an unusual vocation for the fine arts. These exceptional qualities endowed in a marked degree the brothers Ward, both William and James, R.A. It is true collectors discovered their accomplished merits at the time, and "painted and engraved by William Ward, A.E.," is an all-sufficient introduction to costly monetary appreciation.

William Ward belonged to an artistic race. Born in London in 1766, he early embraced the career congenial to his talents. Young Ward was fortunate in becoming the artied pupil of John Raphael Smith, the first and foremost of great mezzotinters, proofs of whose engravings nowadays astonish the public by fetching fabulous sums in four figures. J. R. Smith was no less a genius in the stippie walk, a painter, too, closely allied with G. Morland, Wheatley, and Ibbetson. It has been stated that William Ward was "a modest youth." On "completing his time" with the greatly gifted genius, who appreciated his pupil's astonishingly perfect gifts, it is simply related that J. R. Smith, when this chance came, engaged the apprentice to assist his master, who—as was the unfair practice of the time—did not scruple to place his own name upon the most delightful productions of his pupil. In that way, it is a matter of some perplexity to establish where J. R. Smith's productions, as avowed, end, and to attribute the respective engravings to the actual source of their inspiration and issue.

In 1795 his name first appears as an exhibitor at the Royal Academy. In that and several following years, he contributed *A Portrait of a Lady*. These anonymous figures were generally "idealised studies," some subsequently issued as "Painted and Engraved by William Ward," and printed in colours. They are nowadays worth discovering, and of considerable value as acquisitions. Eminently skilled in his profession, W. Ward in 1814 was elected "Associate Engraver of the Academy."

W. Ward's artistic history is largely associated with the reputation of George Morland; the engraver's wife was Morland's sister, the fair Maria, and Ward's sister Nancy may be described as the "unlucky bride" of his eccentric and singularly gifted brother-in-law, who was unfortunate in involving all his family connections in trying and critical situations, created by his own recklessness and lack of precaution.

As this slight sketch of William Ward's position in native art exemplifies, the interest in his productions is daily increasing, while the artistic merits of his works are becoming fully realised, and this estimation is likely to increase "by leaps and bounds."

SINCE the article on "The Prince of Wales's Gift to Ireland" was written and the proof passed for the press

The Sham Corot

an important communication has been received from Dr. Imre Szalay, Director of the Hungarian National Museum at Budapest, satisfactorily disposing of all doubts as to the authenticity of the Mészöly, and driving home Mr. Lawrence's contentions regarding the spuriousness of the Corot. Writing under date May 27th, 1905, Dr. Szalay says, *inter alia*: "I would like to remark that our picture is in any case a genuine Mészöly, painted between 1875 and 1877 by order of the Hungarian Government. For this picture Mészöly made, before receiving the order, a drawing. That the trees were painted from nature, Count Eugen Zichy can prove, as Mészöly painted him under the same trees, together with a large hunting party which he gave on the Balaton Lake about the same time our picture was painted.

"It is also impossible to suppose that Mészöly, a young artist of the best reputation, could have copied from another artist when he received the first order from the Government."—EDITOR.

The Connoisseur Competition Special Notice

THE Editor draws attention to the Art Competition announced in the Advertising pages of this number.

Books Received

- Rome as an Art City*, by Albert Zacher. 1s. 6d. net; *Italian Architecture*, by J. Wood Brown, M.A. 1s. 6d. net. (A. Siegle.)
- Classic Myths in Art*, by Julia Addison. (T. Werner Laurie.) 6s. net.
- The Gardner Greene Hubbard Collection of Engravings*, presented to the Library Congress, Washington. Compiled by Arthur J. Parsons.
- The Preservation of Antiquities* (translated from the German of Dr. Fried. Rathger), by George A. Auden, M.A., M.D., and Harold A. Auden, M.Sc. (Vict.), D.Sc.
- Nuremberg*, by P. T. Rice. (H. Grevel & Co.) 4s. net.
- The Royal Academy of Arts*. A complete Dictionary of Contributors, 1769-1904. Vol. I., by Algernon Graves, F.S.A. (Henry Graves & Co., Ltd.) £2 2s. net.
- Early Works of Titian*, by Malcolm Bell. 3s. 6d. net; *Filippino Lippi*, by P. G. Konody. 3s. 6d. net. (Geo. Newnes, Ltd.)
- Danmarks Malerkunst*. (2 vols.), by Ch. A. Been. (Det Nordiske Forlag, Copenhagen.)
- Great Pictures in Private Galleries*. (Cassell & Co., Ltd.) 12s.
- Repoussé Metalwork*, by A. C. Horth. (Methuen & Co.) 2s. 6d.
- Beautiful Wales*, painted by Robt. Fowler, R.I., described by Ed. Thomas. (A. & C. Black.) 20s. net.
- History of Ancient Pottery*, Vols. I. and II., by H. B. Walters, M.A., F.S.A. (John Murray.) 63s. net.
- Practical Hints on Painting, Composition, Landscape and Etching*, by Henry F. W. Ganz. (Gibbings & Co.) 2s. 6d. net.

Forthcoming Books

THE Fine Art Society propose to issue a volume upon the *English Cathedrals*, the illustrations of which will be reproductions of the beautiful water-colours of Mr. Albert Goodwin, R.W.S., which were exhibited in their Galleries during the month of May.

The work will be similar to that exceptionally successful volume *Happy England*, by Mrs. Allingham, the inception of which was due to this Society.

The illustrations will be fifty in number, and will include the following Cathedrals: Canterbury, Chichester, Gloucester, Lichfield, Peterborough, Salisbury, St. Paul's, Westminster Abbey, Winchester, and York.

The letterpress will be by an authority well versed in Cathedral lore.

It is proposed to issue the volume in two forms.

A large paper edition of proof copies, limited to 300, at £2 2s. each. These will be signed by the artist. A small paper edition 20s. nett.

A SECOND edition of the *Furniture Styles*, by Mr. Herbert E. Binstead, Editor of the *Furniture Record*, will be issued immediately. The work has been well received, and the first edition published in November last is entirely exhausted. No book covering the same ground has hitherto been issued at such a low price—five shillings. It is fully illustrated throughout, and covers a period from Elizabeth to l'Art Nouveau, the latter style being fully treated. The publisher is Mr. A. H. Botwright, 14, City Road, E.C.

MRS. STEUART ERSKINE is preparing a book entitled *Beautiful Women in History and Art*, which Messrs. George Bell & Sons will publish in the Autumn. It will present adequate lives of some of the most beautiful and distinguished women of the past, with authentic portraits in photogravure. The difficulty in such a case is to choose the subjects, and much care has been given to that point. It will be remembered that Mrs. Steuart Erskine wrote a book on Lady Diana Beauclerk about two years ago.

MESSRS. CONSTABLE & Co. will issue in July a work entitled *The Decoration of Leather*, translated from the French of Georges de Recy by Maude Nathan. It will be illustrated with examples of leather decoration from various sources.

The author claims for his work a place between the books dealing solely with the history and development of the art of working in leather and those of which the object is to impart a knowledge of the technique of its various processes to amateurs who may be unable or unwilling to undertake a regular course of instruction. He points out that leather, in its adaptability to many different kinds of treatment, is a material eminently suited to the interpretation of the style of decoration known as "modern art."

A VOLUME on *Sir William Beechey, R.A.*, who exhibited at the Royal Academy from 1776 to 1839, will be included in Messrs. Duckworth's "Library of Art." The author is Mr. W. Roberts, who will be glad of particulars (care of the publishers, 3, Henrietta Street, Covent Garden) of any unrecorded family portraits by this artist. Beechey does not deserve the neglect into which he has fallen, for he did much excellent and conscientious work, and the period of his activity is by far the most interesting in the history of English art, for he was a friend and contemporary of Sir Joshua Reynolds, and survived all the great men of that period.

MR. W. H. ROBERTS is publishing almost immediately a volume on the *Church Plate of Pembrokeshire*, with the Chantry certificates relating to the County of Pembroke by the Commissioners of 2 Edward VI. (1548), together with extracts from the returns of Church goods in 6 and 7 Edward VI. (1552-53).

It is by the Rev. J. T. Evans, Rector of Stow, Glos., and Editor for the Bristol and Gloucester Archaeological Society of *The Church Plate of Gloucestershire*. The author has personally examined the ecclesiastical plate in each parish in Pembrokeshire.

Concerning Mr. Evans' work in Gloucestershire, Mr. W. J. Cripps, author of *Old English Plate*, etc., wrote, in 1903—"Your work is that of an expert, and the best I have seen for a long time."



AFTER a series of somewhat lean months of picture sales, two of great interest and importance within the



space of four weeks are a trifle embarrassing. A full notice of either of these two sales would occupy the space usually devoted to this subject in the pages of *THE CONNOISSEUR*. The importance of the picture sales held during the period in

question may be generally realised when it is stated that on the first three Saturdays of the month a total of £93,617 10s. was realised.

The first sale of the month (May 6th) comprised the collection of pictures by old masters formed by Mr. Edward Cheney, of Badger Hall, Shropshire, and inherited by Mr. Francis Capel-Cure, and also a series of more or less important pictures of the early English school and by old masters derived from a number of sources, known and unknown, the total of 132 lots being £30,017 19s. 6d. The Cheney pictures were somewhat disappointing (the 89 lots realised £6,991 9s. 6d.), as most of them were of archæological rather than artistic interest. The most important of the old masters was a strong portrait by Marco Basaiti of a young man in black dress and cap, with long fair hair, a landscape seen through a window on the right, signed "Marchus Baxaiti, P.," on panel, 14 in. by 11 in., 840 gns. An example of F. Guardi, *The Scuola of St. Mark* (SS. Giovanni and Paolo), with numerous figures, 14 in. by 12 in., brought 230 gns.; and there were also: G. B. Tiepolo, *The Finding of Moses*, 21 in. by 32 in., 250 gns.; Tintoretto, portrait of a *Procurator of S. Mark*, in dark red velvet robe edged with fur, 35½ in. by 28 in., 220 gns., and another by the same, a portrait of *Bartholomeo Capello*, in red robe trimmed with ermine, holding the hand of his young son, 39 in. by 39 in., from the Capello Palace, Venice, 115 gns.; and Polidoro Veneziano, *The Virgin and Child, with St. Elizabeth and St. John*, in a landscape, 31 in. by 40 in., 160 gns. Nearly one-half of the total of this collection was realised by one picture alone—a Romney portrait of

very high quality, said to represent the Princess Amelia, daughter of George III., which is clearly an error, as the princess was never painted by Romney in the first place, and as Romney ceased to paint some years before the princess reached womanhood. This portrait is of a lady of 25 or 30 years of age, in white dress with black cloak thrown loosely over the shoulders, large white bonnet with blue ribands and white veil fastened below her chin, 29 in. by 24 in., 2,800 gns. This portrait was given by H.R.H. Frederick, Duke of York, to General Cheney. The only other picture in this collection which calls for notice was one of Colvin Smith's many replicas of his portrait of *Sir Walter Scott*, 29 in. by 24 in., painted at Abbotsford in 1828, and referred to by Lockhart in his "Life" of the novelist; it realised 250 gns.

The Romneys almost entirely dominated the second portion of the day's sale. *The Horsley Children*, the girl in white dress with blue sash and shoes, holding a cornflower, and giving her younger brother, also in a white dress with blue sash, a bunch of flowers, 49 in. by 39 in., brought 4,400 gns. This picture was painted in 1793, the artist receiving 100 gns. for it; it was bequeathed by the little boy in the picture, George Horsley, to Mr. F. B. Macdonald, who exhibited it at the Grafton Gallery in 1900. The companion pair of portraits of Paul Cobb Methuen and his wife, were painted in 1776 and 1784 respectively, and both are on canvas, 29 in. by 24½ in.; the husband is in brown coat and white vest, and this portrait realised 400 gns.; Mrs. Methuen is in white dress with pink sash, large black hat, and this fetched 3,400 gns. The Romney "portrait of a gentleman" in blue coat with brass buttons, white stock and powdered hair, 30 in. by 25 in., sold by order of the executors of the Rev. S. D. Brownjohn, proves to be the "Mr. Hawkins" who sat to Romney in 1777, and this Mr. Hawkins was George E. Hawkins, son of Pennell Hawkins, one of a family of eminent surgeons of the day. It realised 520 gns. Romney's portrait (but not the engraved picture) of the *Hon. Mrs. Beresford*, in white satin dress with muslin frill, blue waist-band with buckle, 30 in. by 25 in., brought 1,900 gns.; and the same artist's portrait of *Lady Emilia Kerr*, afterwards Macleod, painted in 1779, in pink dress with gold bands and trimming, a loose shawl thrown over

her right shoulder, pink riband and pearls in her hair, 30 in. by 24½ in., sold for 2,600 gns.

There were also the following:—T. Gainsborough, portrait of *Indiana Talbot*, who married in 1774 Lewis Peak Garland, of Michaelston Hall, Ramsey, Harwich (she died in 1780), in light blue dress with gold trimming and gold embroidered sash, hair dressed high and ornamented with pearls, 35½ in. by 27½ in., 2,000 gns. J. Hoppner, portrait of *Lady Elizabeth Townshend*, afterwards Lady Elizabeth Loftus, in white dress with black lace shawl thrown over her arms, 30 in. by 25 in., 400 gns. J. B. Greuze, head of a young girl in white dress and dark shawl, with a yellow scarf round her neck, 17½ in. by 14½ in., 220 gns.; L. Cranach, portrait of a gentleman in black dress trimmed with fur, and black cap, holding a miniature, on panel, 16½ in. by 13½ in., 500 gns. J. Ward, portrait of *Miss Giorgia Musgrave*, afterwards Mrs. Plestow, when a child, in white muslin dress, standing in a landscape, holding some flowers, 37 in. by 27 in., painted in 1797, 1,600 gns. J. Opie, portrait of *R. B. Sheridan*, in dark coat with white frill and cuffs, holding a portfolio, 30 in. by 25 in., the property of Sir Lewis Morris, 300 gns., and another by the same, *The Market Girl*, a girl in brown dress, seated in a wood, holding a basket on her left arm, 50 in. by 40 in., 340 gns. Sir William Beechey, portrait of *Mrs. Marshall*, in white dress with pink shawl, reclining on a sofa, a dog by her side, 59 in. by 81 in., 280 gns. G. Morland, *Line Kilns*, signed and dated 1792, 27½ in. by 35½ in., 200 gns. Rembrandt, portrait of an old man in yellow cloak, holding his hands before him, signed and dated, 29 in. by 23½ in., 290 gns. Sir H. Raeburn, portrait of *John Rennie, F.R.S., Civil Engineer*, in dark blue coat, with brass buttons, white stock, 30 in. by 25 in., 330 gns. J. Ruysdael, *A Mountainous River Scene*, with cottages among trees on the far bank, two anglers in the foreground, on panel, 20½ in. by 26 in., 280 gns.

On the following Thursday (May 11th), Messrs. Robinson & Fisher sold the collection of pictures formed by Mr. John Gawler Bridge, of the well-known firm of Rundell & Bridge, Crown goldsmiths to George III. and the two succeeding monarchs. Among these were: C. Jansens, portrait of *Mary Queen of Scots*, in the 14th year of her age, in richly embroidered dress, deep lace collar, pearl necklace and jewel pendant, panel, 27 in. by 21 in., 370 gns.; and Lawrence, a portrait of *George IV.*, painted in 1828 for Mr. J. Bridge, half figure, 36 in. by 28 in., with an interesting letter from the artist, £50.

On May 13th Messrs. Christie's sale was made up of the collection of fine modern pictures and works of the Dutch and early English schools, formed by the late Mr. Charles Neck, of Lily Hill, Bracknell (this property of 47 lots produced £6,969 18s.), and of modern pictures and drawings from various sources, the day's total of 149 lots producing £13,146 10s. Mr. Neck's collection included: B. Barker, *A Grand Landscape*, with three peasants and a group of cattle at a stream, 53 in. by 83 in., 185 gns.; T. Gainsborough, portrait of *Mr. Mills*, of Saxby, geologist, in brown dress with white stock and frills, 50 in. by 40 in., 260 gns.; Sir J. Reynolds, *The Lace*

Makers, a lady with her five daughters, seated, making lace, in a garden, 24½ in. by 29 in., 650 gns.; N. Maes, *Burgomaster Rysenburgh and his Family*, 64 in. by 75 in., 115 gns.; J. Constable, *A River Scene*, with a road over an old bridge leading to a village on the left, a peasant woman and some cows in the foreground, 34 in. by 45 in., 360 gns.; four by J. C. Hook, *Between Tides*, Royal Academy, 1872, 36 in. by 54 in., 240 gns.; *Watercress Gatherers*, 35 in. by 54 in., 1888, 140 gns.; *Seaside Ducks*, 30 in. by 51 in., Royal Academy, 1876, 520 gns.; and *Market Girls on a Fjord*, 32 in. by 53 in., Royal Academy, 1871, 140 gns.—the first two were in the David Price sale of 1892, when they realised 700 gns. and 300 gns. respectively, and the last two were in the Henry Jenkins sale of 1897, when 500 gns. and 250 gns. were paid for them respectively; Sir E. Landseer and Sir J. E. Millais, *Found*, 63 in. by 84 in., 250 gns.; four by J. Linnell, sen., *The Barley Harvest*, 31 in. by 43 in., 1874, 580 gns.; *A Sultry Day*, 27 in. by 39 in., 1874-5-7, 210 gns.; *The Happy Valley*, 28 in. by 39 in., 1873, 400 gns.; and *Crossing the Bridge*, 31 in. by 43 in., 1877, 390 gns.—the second and fourth of these were exhibited at Burlington House in 1883; and C. Troyon, *A Glade in the Forest*, a woody landscape with girls near the bank of a stream on the left, cattle in the distance, 62 in. by 89 in., 300 gns.

The second portion of the sale included a number of drawings and pictures, the property of Mr. T. Holford. Among them: W. Hunt, *May Blossoms and Chaffinck's Nest*, 9½ in. by 14½ in., 130 gns. The various other properties included the following pictures: J. L. Gérôme, *The State Barge on the Nile*, 32 in. by 54 in., 210 gns.; Herbert Draper, *The Sea-Maiden*, 48 in. by 87 in., exhibited at the Royal Academy, 1894, and at St. Louis, 1904, the property of the late Mr. C. H. T. Hawkins, 250 gns.; Copley Fielding, *Carnarvon Castle*, 54 in. by 76 in., 750 gns.; E. Verboeckhoven, a peasant, with a cow, donkey, sheep, and goat, on panel, 33 in. by 42 in., 1846, 190 gns.; two by T. S. Cooper, *Sheep in Canterbury Meadows*, 30 in. by 50 in., 1890, 175 gns.; and *Cattle and Sheep in a Landscape*, 30 in. by 45 in., 1877, 165 gns.; H. W. B. Davis, *The Moon is up, and it is not Night*, 26½ in. by 39 in., 1887, 180 gns.; two by J. M. Swan, *The Syrens*, 26 in. by 22 in., exhibited at the Royal Academy, 1896, 135 gns.; and *Thirst*, 20½ in. by 71 in., Royal Academy, 1892, 125 gns.; C. Daubigny, *A Meadow at the Edge of a Wood*, 19 in. by 32 in., 1875, inscribed, "À mon ami Vollon," 380 gns.; two by H. Fantin-Latour *Roses Trémières*, 28½ in. by 23 in., exhibited at the Royal Academy, 1890, 300 gns.; and *Venus and Cupid*, 23 in. by 21 in., 310 gns.; Mark Fisher, *Autumn Afternoon*, 31 in. by 43 in., exhibited at the Royal Academy, 1885, 135 gns.; and A. Vollon, *On the Seine*, 12½ in. by 16 in., 130 gns.

The late Mr. Louis Huth's highly important collection of fine pictures and drawings formed the whole of the sale on May 20th, and will probably prove to be the greatest picture sale of the season. The collection of 145 lots produced a total of £50,452 10s. There were only two drawings of the first importance, one in black

In the Sale Room

and white chalk by T. Gainsborough, *The Duchess of Devonshire*, with her daughter by her side, walking in a landscape, 19½ in. by 13 in., 1,000 gns.—this is apparently one of four sketches (in the other three, as also in the finished picture, the child is omitted) for the famous picture of the “stolen” *Duchess of Devonshire*, and is one of the most finished of them all; and J. M. W. Turner, *The Bass Rock: Moonlight*, 9 in. by 11 in., 380 gns. Pictures by artists of the modern English school included two by J. Constable, *Salisbury Cathedral*, 28 in. by 36 in., a sketch for the finished picture now in the South Kensington Museum, 1,700 gns.; and *Dedham Watermill, Suffolk*, 500 gns.; three by David Cox, all of which were lent to the Cox exhibition at Birmingham, 1890, *A Windy Day*, 10½ in. by 14 in., 1850, 550 gns., *Driving the Flock*, 11 in. by 14½ in., 1857, 180 gns., and *Unloading Fish*, 8½ in. by 12 in., 160 gns.; three by J. Crome, *A Landscape*, with figures, 53½ in. by 38½ in., exhibited at Burlington House, 1871, 3,000 gns.—this is a record price for a work by this artist, Mr. Huth’s picture being one of the finest Cromes which has ever come into the market; *A View of Norwich*, 13½ in. by 18 in., exhibited at Burlington House, 1876, 320 gns.; and *A View on the River Yare near Norwich*, with tower and boat, 8½ in. by 10½ in., 200 gns.; two by J. Holland, *A View of the Doge’s Palace, Venice*, with the Dogana on the right, on panel, 16 in. by 29 in., 1862, 560 gns., and *The Rialto, Venice*, mid-day effect, 10 in. circle, 1854, 165 gns.; J. C. Hook, *Diamond Merchants, Cornwall*, 38 in. by 56 in., exhibited at the Royal Academy, 1881, 860 gns.; J. F. Lewis, *The Commentator of the Koran*, on panel, 25 in. by 30 in., exhibited at the Royal Academy, 1869, Paris, 1878, at the Guildhall, 1897, and at Burlington House, 1901, 1,650 gns.—this was painted for Sir William Bowman, Bart., and at his sale in 1893 it realised 2,550 gns.; J. Linnell, *A Shepherd tending his Flock*, 26 in. by 37 in., 1860, exhibited at Burlington House, 1883, 550 gns.; H. Moore, *The Clearness after the Rain*, 48 in. by 72 in., Royal Academy, 1887, 410 gns.; two by J. Ward, *The Village Green, Paddington*, 17½ in. by 23½ in., painted about 1792, 160 gns., and *A Horse, Donkey, and Pigs near a Shed*, 27 in. by 35½ in., 1809, 270 gns.; four by G. F. Watts, *Daphne*, a full length nude figure, standing facing the spectator and surrounded by her laurel, 74½ in. by 23½ in., 1872, exhibited at Burlington House, 1905, 1,650 gns., *Galatea*, 25½ in. by 20½ in., 200 gns., *Sir Galahad*, in armour, standing bareheaded by the side of his white charger in a wood, on panel, 20¾ in. by 10 in., 600 gns., *Una and the Red Cross Knight*, riding side by side, on panel, 14½ in. by 17 in., 660 gns.; and H. Woods, *Venetian Cloisters*, 28½ in. by 18 in., 155 gns.

The modern Continental school included two by M. Cazin, *A Village*, with windmill, evening, 19 in. by 33 in., 160 gns., and *Old Houses*, 12 in. by 9½ in., 82 gns.; three by J. B. C. Corot, *A River Scene*, with a cottage standing behind a row of trees on the left, a man in a punt in the foreground, 17½ in. by 23½ in., 2,650 gns.; *A River Scene*, with a man in a boat, a clump of trees on the farther bank, 14 in. by 20½ in.,

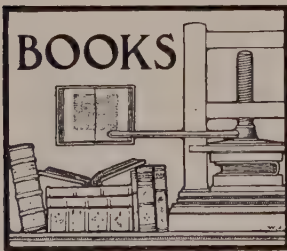
2,000 gns., and *A Road Scene*, with a castle seen through trees, a peasant in the foreground, moonlight, on panel, 24½ in. by 14 in., 300 gns.; and three by H. Fantin-Latour, *Gorse and Hawthorn in a Glass*, 18½ in. by 14 in., 1882, 150 gns.; *Roses in a Glass*, 16 in. by 14½ in., 1886, 300 gns., and *A Wood Nymph*, 10½ in. by 10 in., 170 gns.

The Early English School included four portraits and two landscapes by Gainsborough (in addition to the drawing already mentioned)—portrait of an elderly lady in white muslin dress trimmed with gold, a red cloak lined with white over her left arm, pearl necklace and ornaments, hair dressed high, 35½ in. by 27 in., 2,900 gns.; *Mr. Vestris*, the celebrated dancer, in pale blue coat with white vest and stock, powdered hair, oval, 28½ in. by 23 in., 4,550 gns.—this is a record price for a portrait of a man, on a small canvas, by this artist; *Mrs. Burroughs*, another elderly lady, in black cape, tied with black and white striped ribbons over a white dress, white cap covered with black lace and tied under her chin, 30 in. by 25 in., dated 1769, 900 gns. These three were exhibited at the Grosvenor Gallery in 1885. Portrait of an elderly gentleman in claret-coloured coat, yellow vest and white stock, 30 in. by 25 in., 300 gns.; *The Bullock Waggon*, 37½ in. by 50 in., signed and dated 1787, 440 gns.; this realised 500 gns. at the famous Gillott sale in 1872; *A Woody Landscape*, a man carrying a scythe in the foreground, a woman driving a cow, stormy sky, 15½ in. by 20½ in., 300 gns.; this realised 210 gns. at Col. Hugh Baillie’s sale in 1858. The three important Hogarth’s were:—*The Beggars’ Opera*, 19 in. by 21½ in., painted in 1729, one of several versions, one of which (now the property of the Duke of Leeds) was engraved in 1788 by W. Blake, 1,000 gns.; *Taste in High Life*, with a portrait of Lord Portmore as the male connoisseur, 25 in. by 30 in., frequently engraved and reproduced in various editions of Hogarth’s works, 1,250 gns.; portraits of *Dudley Woodbridge* and *Captain Holland*, seated at a table in a library, a servant bringing in a letter, 16 in. by 21 in., 1730, 450 gns.; this was acquired at the sale of the Hon. Edwin Phipps for £235; two by Sir Thomas Lawrence, portrait of *Louisa Georgina Augusta Anne*, only daughter of the Rt. Hon. General Sir George Murray, in white dress with pink sash and bows, black bonnet, standing in a landscape, holding some flowers in the fold of her dress, 58 in. by 42 in., 850 gns., and *Miss Maria Siddons*, in white dress with buff scarf over her left shoulder, 15 in. by 13 in., 170 gns.

The examples of George Morland formed a leading feature of the sale. There were nine in all—*Morning, or Higglers Preparing for Market*, 27¼ in. by 36 in., 1791, the well-known picture engraved by D. Orme, 2,000 gns. This was purchased by Mr. Huth in 1861 for 55 gns. *The Country Stable*, 21 in. by 27 in., 1791, engraved by W. Ward in March, 1792, 1,000 gns.; *A Wood Scene*, with a path in the foreground, in which are two peasants, etc., a cottage with a peasant-woman hanging out clothes on the right, 15 in. by 13¾ in., 800 gns.; *A Woody Landscape*, with two cows and a dog near a pool in the foreground, two other peasants

conversing at a gate on the right, a woman hanging out clothes before a cottage on the left, 13½ in. by 17½ in., 580 gns.; *A Winter Landscape*, with four figures at a frozen pond, three donkeys and a dog standing near, 28 in. by 36 in., 250 gns.; *A Winter Scene*, with two boys snowballing an old woman, 27½ in. by 36 in., 1790, 480 gns.—at the Robert Benson sale in 1875 this realised 100 gns.; a pair on panel, 11½ in. by 9½ in., *The Lucky Sportsman* and *The Unlucky Sportsman*, 1791, 820 gns.—these two were acquired in 1890 for 115 gns. by Mr. Huth; and *Two Donkeys and a Pig*, 12 in. by 15 in., 1792, 130 gns. Three by Sir Joshua Reynolds, a version of the Windsor picture of *David Garrick* in the character of Kitley, in brown slashed dress with lace collar, 30 in. by 25 in., 130 gns.; a portrait of the artist, in grey coat with white vest and stock, 30 in. by 25 in., 330 gns.; and a version of *The Age of Innocence* (and not as catalogued a head of Lady Amelia Spencer, youngest daughter of the Duke of Marlborough), in white dress with white riband in her hair, oval, 13½ in. by 11 in., 880 gns.—these three were exhibited at the Grosvenor Gallery in 1883. Two by G. Stubbs, *Gamekeepers*, 720 gns.; and *Labourers*, 1767, 520 gns.—this companion pair of pictures, each 23½ in. by 41 in., have been engraved by H. Birche, were exhibited at Burlington House in 1875, and at the W. K. Gratwicke sale in 1868 realised 370 gns. and 230 gns. respectively. The few old masters included M. Geerarts, portrait of *Lady Arabella Stuart*, in red and white brocade dress with large lace ruff and cuffs, head dress and fan of blue feathers, 50 in. by 34 in., 220 gns.; M. Hondcoeter, *Cocks Fighting*, 41 in. by 48½ in., 380 gns.; and Titian, portrait of the *Duchess of Parma*, in white dress richly embroidered with gold, her young daughter, in blue and gold dress, standing by her side, 80 in. by 56 in., 250 gns.

THE month of May has for long been looked upon as the best in which to offer by auction objects of great



price, but curiously enough books do not always appear to come within the category. Many excellent sales are, of course, held during that month, and many valuable books change hands at inflated prices, but that is simply because the

London season gives a filip to enterprise in another direction, and literature responds in sympathy.

On May-day a number of books described as the property of a well-known Amateur were sold at Sotheby's. Beaumont and Fletcher's *Comedies and Tragedies*, the 1st ed., 1647, containing also the 1st ed. of *The Wild Goose Chase*, 1652, sold for £24. The portrait by Marshall and also the title page had been repaired and cleaned, but on the whole the copy was a good one. The original edition of Sir Thomas Browne's *Religio*

Medici, 1642, 12mo, realised £15 (original calf), but of this edition there are two issues, the first and best containing title and 192 pages, inclusive of a blank leaf. Such a copy, in the original sheep, sold for £25 in March last year. Burton's *Anatomy of Melancholy*, 1st ed. 1621, small 4to, which sold for £36, was sound throughout. It is not often that this book is found in such a satisfactory condition. Carew's *Poems* 1640, small 8vo, includes also a masque having a separate title page. This, too, was an excellent copy, and realised £11 10s. Carew's Sonnets were more in request between 1630 and 1640 than those of any other poet of the age. Many of them were set to music by H. and W. Lawes and other eminent composers. Other books dispersed on this occasion included Ben Jonson's *Works*, 1616, folio, £29 (mor. ex., fine copy); Milton's *Paradise Lost*, 1668, £19 5s. (mor., good copy, with the fourth title page); Milton's *History of Britain*, 1670, £7 5s. (with the leaf of errata and fine impression of the Portrait by Faithorne, mor. ex.), and a bad copy of the 2nd folio of Shakespeare, £29 10s. Someone had barbarously cut the title into slips and mounted it, the portrait was soiled, and some of the leaves were either missing or dirty.

Of late quite a number of volumes containing signatures purporting to be by the hand of Shakespeare have made their appearance, and all have, judging from the prices paid for them, been discredited. It is not at all surprising that *A True and Perfect relation of the Proceedings at the several Arraignments of the late most Barbarous Traitors* (Gunpowder Plot), with the signature "William Shakespeare" on the title, should have brought no more than £13 10s. W. H. Ireland gave the experts so much to do, and he fooled so many of them, that even though a perfectly genuine signature should be unearthed their descendants would be doubtful about its authenticity. Even if they staked their reputation that the hand was the hand of Shakespeare, there might still be many sceptics. There can be very little doubt that many inscriptions in books, old and new alike, are counterfeited, but they pass because there are no means of detecting the imposture with certainty. The paper, that great source of trouble to forgers, is, from the nature of the case, genuine enough, and given genuine paper nine-tenths of the difficulty is surmounted. It is, however, impossible to forge a signature of Shakespeare and pass it off as genuine, because, even if genuine, the verdict would be adverse. The experienced forger angles for small fish and leaves the whales alone.

Despite the rather bulky catalogue of the late Mr. F. Clifford's library and the three days spent in dispersing it, the total sum realised did not nearly amount to £1,500. This was, indeed, not so much the library of a collector as of a reader and the result was a foregone conclusion. La Borde's *Choix de Chansons Mises en Musique*, 4 vols., 8vo, 1773, may be mentioned as having realised £50. Four additional portraits and an autograph letter referring to the purchase of some pictures for Madame du Barry had been inserted. It is ordinarily impossible to say, without a minute examination, what



LADY HAMILTON. BY ROMNEY

From the original painting

By kind permission of the Owner, Lord Iveagh

In the Sale Room

this fine edition is worth. It might realise anything from £20 to £200, according to the state of the plates and the quality of the binding. In 1885 M. Lion's copy in red morocco brought as much as 5,600 francs, but it had been bound by Derome in a style quoted as "à Poiseau." These are perhaps the prettiest books of the 18th century, but Mr. Clifford's set, though excellently bound, was in many respects inferior. On the other hand *Les Métamorphoses d'Ovide*, 4 vols., 1767-71, in old red morocco, was on the whole good and realised £27 10s. All kinds of variations are also observable in different copies of this work. Some or all of the plates may be in proof state, and there are a number of *découverte* plates, of which the commonest is "Pan et Syrinx." The second and inferior edition, though at first sight the same, has the fourth volume dated 1770, and page 215 in the third volume is erroneously numbered 209. The only other work worthy of special notice at this sale was the Paris edition of *Molière*, 6 vols., 1734, 4to, bound in crimson morocco extra, £17 5s. It contains 33 fine plates after Boucher and 198 vignettes and tail-pieces. There are two issues of it, only to be distinguished by minute details, one of which may be mentioned. In the genuine first issue, line 12, page 360, vol. 6, has the error "comteese" for "comtesse."

Messrs. Sotheby's sale of May 9th and 10th was of no special interest. Reference may be made *en passant* to the series of 50 volumes of the *Challenger* Reports, which realised £32 (orig. cloth, several vols. damaged by damp), to Lovell Reeve's *Conchologia Iconica*, 20 vols., 1843-78, £69 (hf. cf.), and to the very rare Latin translation of the second letter of Cortes, printed at Nuremberg in 1524, fol. This copy sold for £35 10s., though specially declared non-returnable. As usual, the map of Mexico was in facsimile. During the last 25 years only one other copy has been seen in the London sale rooms, and in that the map was under grievous suspicion; in fact, it may be said with a great amount of confidence that it was an imitation.

It will be remembered that THE CONNOISSEUR for May last contained a tabulated analysis of the prices realised for the Kelmscott Press publications during recent years. From that it appeared that the whole of those once popular and expensive books were on the down grade at the time of writing, and the result of a sale at Hodgson's on May 9th can hardly be looked upon as re-assuring. *The Chaucer* has not moved—it stands at £45—and *The Golden Legend* and *Reynard the Foxe* actually advanced a few shillings on the last recorded prices. *The Historyes of Troye* lost a few shillings, while *The Water of the Wondrous Isles* dropped from £5 to £3 10s. The greatest fall of all occurred, however, with regard to *The Earthly Paradise*, published in 8 vols., 1896-97, at £12. In 1900 this set was good for £25, in 1902 for £18, in 1903 for £16, and at the beginning of this present year for £9 15s. The price has now fallen to £6 10s., which is little more than half the published price. Some day the Kelmscott books may be sought for again, and may even break the record prices of five years ago, but

by every argument possible to conceive that will not be in our time.

This sale of Messrs. Hodgson's did not contain many books worthy of special notice. We are tired of recording *Ackermann's Microcosm of London*, and pass it by with the remark that £21 for a fine old copy in blue morocco, 3 vols., 1808-10, would have been considered extremely cheap two years ago. The same remark applies to the ten parts of *The Wallace Collection*, 1903, £16 5s. (India paper). This, like most other art books, is not in the request it once was. The most noticeable book in the catalogue was undoubtedly Thackeray's *From Cornhill to Grand Cairo*, 1st ed., 1846, containing an original pen and ink sketch by the author, entitled "The New Chibouque." A pencil note on the upper margin said, "This Drawing was made by Mr. Thackeray on board the Lady Mary Wood, and given to my father, Capt. Lewis, S.L." The book itself is dedicated to Captain Samuel Lewis, and the third chapter, entitled "The Lady Mary Wood," gives an account of the company on board this vessel in which Thackeray sailed to Gibraltar at the commencement of his tour in the autumn of 1844. On the whole this was an interesting memento of the great novelist. It realised £17 10s.

On May 15th and 16th Messrs. Puttick & Simpson disposed of a miscellaneous collection of books, among them being the three series of *The Ingoldsby Legends*, 3 vols., 1840-42-47, £16 10s. (orig. brown cloth). This was a presentation copy, cheap at the price paid for it, though the first volume apparently belonged to the second issue. Copies of the first issue may be distinguished by a misprint which occurs on page 81 ("Ralph" for "Robert"), page 236 being blank. It is worthy of note that one of the Legends—"A Lay of St. Dunstan"—is taken from Lucian's Dialogues, in which it is related that a Memphian magician used to dress up broomsticks and other domestic articles adapting themselves to the purpose, and make them perform menial work about his house. At this same sale a sound copy of that learned and abstruse work by Higgins, *The Anacalypsis*, 2 vols., 1836, realised £9 10s. (hf. russia); Ravenscroft's *Pinetum Britannicum*, 3 vols., folio, 1884, £11 (half morocco); Halliwell's large edition of *Shakespeare's Works*, 16 vols., folio, 1853-65, £58 10s. (half bound, uncut); and Warburton's *Hunting Songs*, 1834, 8vo, £5 2s. 6d. (original cloth). The recently published *De Profundis* of Oscar Wilde now stands at 32s. (large hand-made paper), and 9s. (ordinary paper, cloth), a point worth noting, for although the sums named are, in themselves, small, the rise in price has been very rapid.

The sale of the library of Mr. John Gabbitts, of London and Bournemouth, held by Messrs. Sotheby on May 22nd and 23rd, realised nearly £1,150. A considerable number of books had been bound by the Guild of Women-Binders, but do not seem to have belonged to the gentleman referred to. This sale need not detain us, and that of the collection of books on Natural History and Sport, held by the same firm on May 24th, was unimportant. *The Ibis*, from its commencement in 1859 to

1904, with the list of British Birds, 1883, and the General and Subject Indexes, 50 volumes in all, sold for £86 (red cloth, 2 vols. in parts). This was a good set, containing the rare paper by Newton, entitled "More moot points on Ornithological Nomenclature."

The Huth collection of books sold by Messrs. Christie on May 24th and 25th was good in its way, though completely overshadowed by the pictures, drawings and engravings from the same source. Among the books was a very fine copy of *Les Metamorphoses d'Ovide*, 4 vols., 1767-71, 4to, which realised £65 2s. (old French mor.), and an equally fine example of Marmontel's *Contes Moraux*, 3 vols., 1765, 8vo, which made £30 (*ibid.*). This latter work contains a portrait and 23 plates after Gravelot, and must be distinguished from the almost worthless 12mo (about 7 in. by 4 in.) edition with the same date. It is also necessary to observe that there are two issues of the good edition, the first and best containing a note of "Errata," not to be found in the second.

The sale of the month consisted of a collection of books by or relating to Shakespeare, his works, times, and influence on subsequent writers, and was held at Sotheby's on May 25th-27th. This collection had been formed on a very ambitious and, as some may think, questionable plan. For instance, what does *The Diall of Princes*, an English translation of the golden book of Marcus Aurelius, in this gallery? A footnote to the entry in the catalogue says, "probably known to Shakespeare," and that, it would seem, is the *raison d'être* to which we must look. If so, it is a very indifferent one, for there is no book of real importance printed prior to 1600 in this country which may not also have been equally well known to the Swan of Avon. It is impossible to say what book or what thing he did not know. However, this catalogue was in many respects a very valuable contribution to the study of Shakespearean literature, and to criticize it, even superficially, would occupy much more space than we can afford.

The prices realised were on the whole good, though by no means sensational, and most of the books catalogued have frequently been seen in the auction rooms of late. The first English translation of *Don Quixote*, 2 vols., no date and 1620, small 4to., realised £68 (mor.), and another copy of the first edition of Burton's *Anatomy of Melancholy*, 1621, small 4to., £50 (*ibid.*). Allot's *England's Parnassus*, 1600, 12 mo., containing no fewer than 79 quotations from Shakespeare, made £40 (mor. ex.); *Chaucer's Works*, 1561, fol., £42 (fine copy in old cf.); *Coryat's Crudities*, 1611, 4to., £45 (orig. cf.), and Butler's *Hudibras*, 3 vols., all 1st ed., 1663-64-78, £48 (mor.). The most important book in the sale was a fine copy (12½ ins. by 8½ ins.) of Shakespeare's 3rd fol., 1664, which realised £500, while a copy of the 2nd fol. of 1632, slightly repaired, made £225, and a fine example of the 4th fol., 1685, £130. For a copy of the 1637 ed. of *Romeo and Juliet* £120 was paid, as against £119 realised last November. What is in one respect a more important book, though we are far from saying the most interesting, is Richard Johnson's *Seven Champions of Christendome*,

1st ed. 1596. This book, which realised £40, is the only one known, and the same remark may be passed on Samuel Rowlands' *A New Year's Gift*, 1582, £42. This sale of *Shakespeareana* realised £6,544. The catalogue should be procured and noted up for future reference.

THE sale of the art collection of the late Mr. Louis Huth, which occupied Christie's rooms for eight days, dwarfed all other sales held during May. The Huth Sale. A collector of very catholic and discriminating taste, and one of the best connoisseurs of Oriental porcelain, the late Mr. Huth knew how to buy, and was not, as is the case with so many collectors, dependent on the advice and judgement of professional experts. In several instances his knowledge enabled him to get possession of remarkable pieces at extremely low prices.

Before the sale it was anticipated that the whole collection would produce about £100,000, but the pictures and objects of vertu alone realised nearly £20,000 more than this sum, the eight days' sale producing £148,165.

In all the annals of the King Street rooms there is not, it is safe to aver, a record of a more exciting day than the opening day of this notable dispersal, though the total sum realised for the 136 lots—about £25,000—has been exceeded. The *clou* of the sale was an oviform prunus-pattern vase and cover of the highest quality, finely painted with branches of flowering prunus on marbled-blue ground—10¼ inches high. The history of the vase is given in a letter from Mr. Huth to Mr. James Orrock, in which he gives the following particulars:—"You wish to know the history, &c., of how I became possessed of my hawthorn pot, which has the reputation of being one of the finest, if not *the* finest, in London, although in looking at yours to-day I do not perceive its superiority.

"My pot was bought by a friend of mine some forty years ago at an old bric-a-brac shop in Bristol. Seeing it in the window, he walked in, and asked the old woman what the price of it was. 'Ah,' she said, 'that is a very fine pot, that is. I want a sovereign for it.' My friend remarked that he could not afford so much as that, but offered 10s. 'Give me 12s. 6d. for it,' said the woman, 'and the pot is yours.' My friend paid the money, and walked away with the pot. For some years after I used to see it in his drawing-room, and I frequently teased him to let me have it—so frequently that, at last, I suppose to put an end to my importunity, he agreed to let me take it away with me on my giving him for it £25—a perhaps, he thought, prohibitory price. I at once paid him the money, and triumphantly bore the pot off, very pleased to possess it, but at the same time thinking inwardly that rather a mean advantage had been taken of my anxiety to get it.

"Soon after the mania for Blue-and-White sprang up, and numerous have been the offers by 'the trade' made to induce me to part with my pot, some of them fabulous."

That 'the trade' knew what they were about when they made these 'fabulous' offers was proved when the

In the Sale Room

pot came under the hammer. From an opening bid of 500 guineas the bidding did not cease until £5,900 was reached.

The sale of the Oriental porcelain, furniture, and objects of art extended over five days, the 681 lots producing about £68,000. Prices generally were good, and the sums given for the Oriental porcelain quite remarkable. A pair of Chinese enamelled porcelain beakers with bulbous centres, enamelled, with a bright green ground, 10½ inches high, and an oviform vase and cover of somewhat similar design, 12½ inches high, which together cost the late Mr. Huth £200 about twelve years ago, went for £2,700; a set of three Nankin oviform vases and covers and a pair of beakers painted with audiences, plantains, and vases of flowers, 16½ inches and 18 inches high, for £1,550; and a pair of mandarin jars and covers and a pair of egg-shell lanterns for £1,942 10s. and £1,200 respectively.

The Damascus faience also went for high figures, nine dishes producing an aggregate of £2,550, and four bowls making about £1,350. Of these the most notable were a dish with shaped border enamelled with sprays of hyacinth, 14 inches diameter, 490 guineas, and a large bowl on cylindrical foot, enamelled with conventional foliage, 10½ inches high and 17½ inches diameter, £600.

Amongst the other faience must be mentioned a few pieces of Rhodian ware, which produced remarkable prices. A dish, with deep centre, containing a large circular painted panel, made £609; a jug, with rosette ornaments in mauve and turquoise blue, produced £546, and another, slightly larger, £367 10s.

Compared with the porcelain the furniture was of little importance. One surprise there was. An Adams mahogany side-table, the top inlaid with link-pattern border and fan ornament in satinwood, with rams' heads at the corners, on fluted tapering legs and interlaced stretchers, 74 in. wide, realised £672. Despite the increasing popularity of this master's work, such a price was beyond all expectations.

A few other items remain to be mentioned. On the second day a full length miniature portrait, in gouache, by Isaac Oliver, 8½ in. by 4½ in., was knocked down for £420, and another of a gentleman, supposed to be Henry II. of France, also in gouache, 8½ in. by 4 in., went for £262 10s. This last was by some believed to be the work of Clouet. An oblong panel of old Brussels tapestry, 12 ft. by 15 ft., realised £357.

The late Mr. Huth's collection of 18th century mezzotints displayed the same taste as was evident in his collection of porcelain. Though some were by no means in a pristine state, the collection of 83 prints made a representative exhibition of the work of Valentine Green, John Raphael Smith, the Wards, and other masters of the period. The prices were in many cases remarkable, and the total obtained, £9,971, was as high as the most sanguine expectations could have hoped. If for no other reason, the sale will be a memorable one, owing to the fact that the record price of a mezzotint, 1,160 gns., paid for Smith's first state of *Mrs. Carnac* at the Edgumbe sale in 1901, was exceeded.

From the commencement of the sale it was apparent that prices would be very high, and when a superb first state before any letters of *Lady Bampfylde*, by Thomas Watson, was put up, the bidding did not cease until it was knocked down for 1,200 gns.

That prints after Reynolds still hold their high position with collectors was made very evident—for the 50 impressions in the Huth Collection a total of £8,450 was obtained, the remaining 33 prints, after Morland and others, only producing a little over £1,500.

The first half a dozen lots were unimportant, but *Lords John and Bernard Stewart*, after Van Dyck, by J. MacArdell, a first state before any letters, made 115 gns.; a similar state of *George, Duke of Buckingham, and his Brother*, by the same artist and engraver, went for 150 gns.; and *Sir Joshua Reynolds*, by Valentine Green, a fine first state with wide margin, was knocked down for 160 gns.

Then came the following, all after Reynolds:—*Mrs. Payne-Gallwey and Child*, by J. R. Smith, first state, 350 gns. (290 gns. at Blyth sale, 1901); *Master Bunbury*, by F. Haward, first state, 280 gns. (165 gns., 1903); *Miss Jacobs*, by J. Spilsbury, first state, 230 gns. (270 gns., 1903); *Lady Harriet Herbert*, by Valentine Green, second state, 510 gns.; *The Countess of Aylesford*, by the same, 440 gns.; *Mrs. Hardinge*, by T. Watson, first state, 350 gns. There was then a lull until lot 50 was reached, *Mrs. Muthew*, by W. Dickinson, first state, which was knocked down for 800 gns.; lot 53, *Lady Elizabeth Compton*, by Val. Green, first state, made 580 gns., against 500 gns. in April, and *Isabella, Duchess of Rutland*, by the same, also a first state, went for 850 gns. This print in the Blyth sale in 1901 made 1,000 gns. The last important print after Reynolds was *The Countess of Salisbury*, by Green, first state, which made 460 gns., ten guineas above the record of 1901. Of the Morlands, the most notable was *The Warrener*, by W. Ward, an engraver's proof before letters, which made 110 gns.

The sale of the Huth silver plate brought the dispersal of this remarkable collection to a close, the sixty-one items producing £18,424. The most important item was a James I. rose-water ewer and dish, London hall-mark 1607, maker's mark I.A. in shaped shield, 100 oz. 8 dwt. It is similar to a ewer and dish in the possession of his Majesty the King at Windsor Castle, both the ewer and dish being parcel gilt and embossed with dolphins in oval panels. From an opening bid of £500 it quickly reached four figures, and was ultimately knocked down for £4,050. This is not a record for old silver, the famous Tudor Cup, only 14 oz. in weight, having realised £4,100 at the Dunn-Gardner sale in 1902.

A fine William and Mary large plain tankard and cover, by George Garthorne, 93 oz. 19 dwt., went for £2,050; a large standing cup and cover of the same period, 87 oz. 17 dwt., made £3,300; an Elizabethan tankard and cover, 20 oz. 19 dwt., £1,700; and £1,720 was given for one of James I. period of about the same weight. The other notable items in the sale were three Elizabethan stoneware flagons with silver mounts, which made £660, £380, and £300 respectively, and a German

early 17th century octagonal salt cellar, slightly over 10 oz. in weight, which went for £600.

Following the sale of the Huth silver, about 70 items from other properties were sold. Two James I. standing cups and covers, one 19 oz. 12 dwt. and the other 25 oz. 3 dwts., made £1,600 and £1,350 respectively, and two large flagons and cover, of a combined weight of 262 oz., produced £420. These items were the property of Lord Montagu of Beaulieu, and formerly belonged to Elizabeth, Duchess of Buccleuch and Queensberry.

ALL these items, however, were eclipsed by the sale of a biberon, carved of rock-crystal, mounted with enamelled gold, 12¾ in. high, 16¼ in. long, the property of Mr. John Gabbitas. In the catalogue it was given as Italian work of the 16th century, but the auctioneer prefaced its sale by saying that the general impression was that it was German work of that period. From the time it was placed on exhibition there had been much discussion as to its authenticity, but on the day of the sale public confidence in it was evidently restored. Anyhow, from an insignificant opening offer of 500 gns., the bidding did not cease until it was knocked down for the record sum of 15,500 gns.

THE sale of the collection of objects of art formed by Mr. Edward Cheney, of Badger Hall, Shropshire, the property of Mr. Francis Capel-Cure, sold at Christie's during the first week in May, formed a direct contrast to the Huth dispersal. In the one prices were remarkable for their highness, whilst the prices at the Capel-Cure sale could not have been worse, at least from the owner's point of view. There were Italian bronzes, faience, objects of art, and furniture of the 15th, 16th, 17th, and 18th centuries, besides statuary and objects of antiquity; but for the 232 lots only £15,117 was obtained. Why this should be is difficult to say, for the sale room is ever a lottery; but the fact remains that one week a fine collection of works of art goes for ruinous prices, and a fortnight later another collection, of a different character it is true, but certainly not finer, makes high prices from beginning to end.

The principal item on the opening day was a superb chair or throne removed from the Hall of Ambassadors, in the Ducal Palace, Venice, in the time of Doge Mocenigo (early part of the 18th century), and afterwards made into a confessional box, for use in the Church of the Redentore, on the Giudecca, Venice, whence it was sold by the Capuchin Friars to Mr. Edward Cheney, through the offices of Monsieur Vincenzo Favenza. It is constructed of walnut wood, rectangular in form, with heavy cornice above, 86 in. high and 50 in. wide. It realised 1,000 gns. A fine early 16th century Italian bronze

group of Pluto and Cerberus, said to be the work of that master craftsman, Benvenuto Cellini, went for £903; a pageant shield of wood, overlaid with hide of the same period, made £560; and a set of four bronze candelabra, Italian late 16th century, from the Ercolani Palace, Bologna, realised £210.

There was also catalogued a life-size terra-cotta bust of Lucrezia Tornabuoni, the mother of Lorenzo di Medici, taken from the Villa Careggi, near Florence, and given as the work of Donatello. That this attribution was wrong was abundantly proved by the bidding, only one offer—50 gns.—being made, at which sum the bust was knocked down.

On the second day the chief items were a pair of Italian 16th century plaques in the manner of Andrea Riccio, one representing the *Resurrection* and the other *Christ's Descent into Hades*, which made £800, and a Florentine bronze group of the same period, possibly intended for an inkstand, representing the figure of a boy sitting astride a dolphin, for which £483 was given.

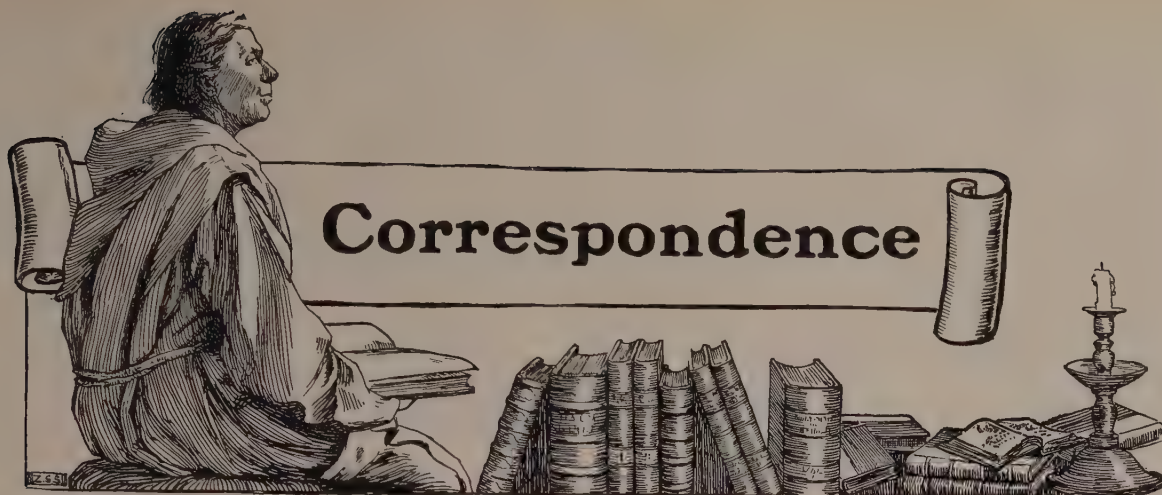
At Messrs. Puttick & Simpson's rooms on the 17th a fine violin by Antonio Stradivari, dated 1723, went for £750.

SEVERAL other collections of minor importance were dispersed during May, including the French furniture

Furniture, China, and Silver

and objects of art the property of the late Mr. Charles Neck and Mr. A. W. H. Hay Drummond, and the collection of old English silver plate formed by Mr. Edmund James, of the Middle Temple. The chief items in the first-named collection were a Louis XVI. commode, veneered with tulip wood and inlaid with parqueterie of various designs, and mounted with ormolu, which made £714; a pair of upright marqueterie secretaires of the same period went for £693, and a pair of Louis Seize candelabra, each formed of a central fluted column of ormolu supported by a partially draped figure modelled from designs by Falconet, 30 inches high, realised £451 10s. In the Hay Drummond collection the most notable lot was a suite of Louis XVI. carved and gilt wood furniture, the seats and backs covered with old Gobelins tapestry, with subjects from *Æsop's Fables*, consisting of a settee and twelve fauteuils, for which 700 gns. was given. The James collection of silver plate included several items of distinct importance. A Commonwealth porringer, 1657, 11 oz. 13 dwt., probably by Ant. Fickettes, made 330s. per oz.; a Charles I. circular tray dated 1637, by T. Maunday, just over 7 oz. in weight, went for 280s. per oz., and a beaker of the same period, pricked with initials T. M. and date 1679, and with the London hall-mark, 1631, 5 oz. 16 dwts., realised 320s. per oz.

A collection of about 80 early English spoons made prices varying from £1 15s. to £56, the last named sum being given for a spoon of the third quarter of the fifteenth century.



Announcement

READERS of *THE CONNOISSEUR* are entitled to the privilege of a free answer in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisal, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

Queries

Can any reader oblige with particulars as follows:—4,530.—The Swedish painter, Count Hjalmar Mörner, spent many years in this country. Has he left behind any designs or pictures?

4,232.—A correspondent wishes to ascertain the date of death and age of B. Flessier, a painter who lived in the Strand, near the Fountain Tavern, during the reign of Charles II.

ANSWERS TO CORRESPONDENTS

Autographs

Voltaire.—5,338 (E. Putney).—If the document you describe is in Voltaire's autograph, and bears his signature, it should be worth £1; but, judging from your particulars, it is probably only a copy made by a clerk. There would certainly be persons at Sotheby's auctions or Puttick & Simpson's, who would bid for Voltaire's autograph if considered genuine. If, however, you like to send the document up, we shall be pleased to submit same to our expert for an opinion.

Manual for Collectors.—5,797 Guernsey.—See answer to 4,849 (Waldron) in the May Number.

Books

"Lady Montagu's Works," 1803, and "The Complete Letter Writer," 1773.—5,628 (Bury).—Of small value.

Baines' "History of the French Revolution."—5,503 (Wellingborough).—Being imperfect, your copy will have very little value.

"Lay of the Last Minstrel," 1836.—5,785 (Harrogate).—This is about the 20th edition, and has very little value.

Warner's "Select Orchidaceous Plants."—5,337 (Leighton Buzzard).—Please let us know how many parts you possess of this work.

Dictionary.—5,307 (Kelton Downs).—You do not give sufficient particulars of your dictionary to enable us to appraise.

Leybourn's "Compleat Surveyor," 1657.—5,404 (Derby).—Being the second edition, of no great value.

"Pickwick Papers," 1837.—5,414 (Wingham).—If as described, worth about £2. The other books you mention are of no interest.

Shakespeare's "Rise and Progress of the English Stage," 1790.—5,687 (Grantham).—This edition is too late to have any great value.

Shakespeare's "Tragedy of Antonie"—This book may be very valuable. Send for inspection.

"Saturday Magazine," "Edinburgh Courant," "Kentish Gazette," etc.—5,189 (Freshwater), 5,010 (North Berwick), and 5,049 (Uxbridge).—These would be difficult to dispose of in the ordinary market, but to a collector of old newspapers they will have some value. There are also collectors confining themselves to relics of a particular county, who might be interested. Advertise in *THE CONNOISSEUR REGISTER*.

"Sesame and Lilies," 1871.—5,248 (Walsall).—This work first appeared in 1865, the value of your edition being about 8s. to 10s. The Ruskin letter may be worth anything from 5s. to £5, according to the length and nature of the contents.

Dr. Syntax, "Tour in Paris."—5,339 (Dublin).—This may be worth a few pounds according to state.

Encyclopædia Heraldica.—5,646 (Wakefield).—This is probably worth several pounds, but we must see to appraise definitely.

"Sacred Philosophie of the Holy Scripture," 1635.—5,774 (Nunhead).—This work is of very little interest. The bound volumes of *The North Briton* are worth a few shillings apiece.

Dissertations on the Prophecies.—5,618 (Sunderland).—These volumes are of no importance from a collector's point of view.

Old Furniture and Decoration

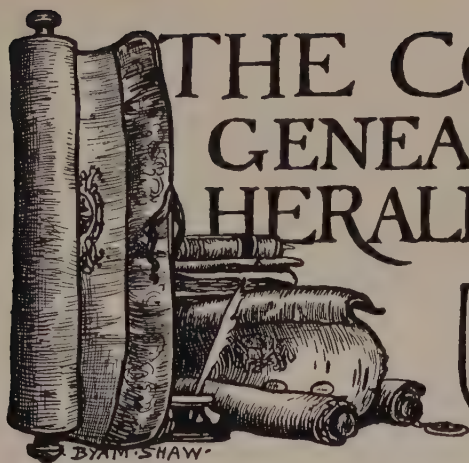
Complements of an Adams Grate.—5,568 (Braunton, R.S.O.).—In filling in the back and sides of a grate of the Adams period it is not customary to use either tiles or bricks. Both back and sides should be iron, preferably reeded, and the hearth of polished Sicilian marble.

Ivory Mirrors.—4,942 (Tetbury).—From your sketch the ivory mirrors apparently do not represent any period, and in view of the fact of the crest and motto appearing on the top, they were probably made to order. Despite the French motto and *Fleur de Lys* we should consider them to be of Italian workmanship. They have no value from a connoisseur's point of view, but as decorative pieces should be worth about 20 guineas.

Mahogany Chair and Wine Cooler.—4,739 (Stockport).—You have a mahogany angle chair of Chippendale design, about the middle of the 18th century, and if a genuine old piece it will be worth about 14 guineas. The mahogany wine cooler is of the same period, usually described as Chippendale; value about 12 guineas.

Pewter

Pewter Measure.—4,733 (Glasgow).—If we could see your pewter measure we could perhaps approximately date it, but the marks you send give no clue to the town of manufacture. It is doubtless an English piece. There were several English makers with the initials S. C.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of *THE CONNOISSEUR* who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents Heraldic Department

185 (New York).—An account of William Wollaston, author of *The Religion of Nature*, is to be found in Chester Waters' *Genealogical Memoirs of the Wollastons of Shenton and Finborough*. This is a somewhat scarce work, as only thirty-five copies, for private circulation, were printed. Nichol's *Leicestershire* (Vol. IV.), however, contains a full genealogy of the family, and a life of Wollaston was prefixed to the sixth edition of the *Religion of Nature*, which was published in 1738. On the south wall of the chancel of Finborough church in Suffolk there is a long epitaph in Latin to William Wollaston and his wife.

189 (London).—The Order of Baronets in Scotland was instituted in 1625, and owes its origin to Sir William Alexander's scheme for colonizing Nova Scotia. The sum payable for the dignity was £3,000, and the number of baronets was not to exceed one hundred and fifty. Charles I., in his latter creations, included persons totally unconnected with Scotland, and, in one instance, the honour was conferred on a lady, Dame Maria Bolles, of Osberton, co. Nottingham. The limitation was to the heirs male whomsoever in most of the patents granted by Charles I., but afterwards the most usual limitation was to the heirs male of the body.

192 (Oxford).—The explanation of the Order of the Garter appearing on the arm of Lady Harcourt's effigy in the church of Stanton Harcourt is as follows:—Up to the reign of Henry VIII., the Queen and the wives and widows of the Knights of the Order obtained royal sanction to wear the habit

of the Order on the Feast-days of St. George, and robes were annually provided from the royal wardrobe, of the same material and colour as the surcoats of the Knights, and embroidered like them with numerous small garters encircled with the motto of the Order. Each lady wore on her left arm a Garter similar to that of the knight and was considered a member of the Order, and styled "Lady of the Society of the Garter." The precise date of the foundation of the Order of the Garter has long been doubtful, but it is generally supposed to have been instituted about the year 1347. In the monument at Stanton Harcourt there is not only a Garter tied round Lady Harcourt's left arm but at the head of the tomb appear the bearings of her husband, impaling within the Garter the lady's own arms. Lady Harcourt was a daughter of Sir John Byron, of Clayton, co. Lancaster, and her husband, Sir Robert Harcourt, became a Knight of the Order in 1461. The last Lady-Knight was Margaret Beaufort, Countess of Richmond, mother of Henry VII.

197 (Plymouth).—James Crofts, Duke of Monmouth, was an illegitimate son of Charles II. by his mistress, before the Restoration, Lucy Walters. He assumed the name of Scott before his marriage with Anne, Countess of Buccleuch, which took place in 1663. They were created Duke and Duchess of Buccleuch on the day of their marriage, with remainder to their heirs male, in default of which to the heirs whatever descending from the Duke's body, succeeding in the estate and Earldom of Buccleuch. The Duke's honours, however, both Scottish and English, were forfeited on his execution, in 1685, while those enjoyed by the Duchess, in her own right, remained unaffected by the attainder.

200 (London).—John Churchill, first Duke of Marlborough, having no prospect of heirs male after the death of his only son, John, Marquis of Blandford, who died at Cambridge of smallpox, aged 17, and being desirous of having his honours, together with the Manor of Woodstock and the house at Blenheim, settled on his posterity, an Act for that purpose was passed in 1706. Under this Act of Parliament his eldest daughter, Henrietta, succeeded as Duchess of Marlborough, but she dying without male issue the honours and estates of the Churchills devolved upon her nephew, Charles Spencer, fifth Earl of Sunderland.

203 (London).—*The Extraordinary Red Book*, of which the third edition appeared in 1819, contains a list of the grants and annuities on the Civil List during the earlier part of the last century, and Colles's *Literature and the Pension List* gives a complete list of the pensions from the commencement down to 1885.

207 (Boston).—Heraldic devices are often to be found in the decoration of ancient inland pavement tiles, and there are several very good examples still remaining in the cathedrals of Gloucester and Worcester.

212 (Tavistock).—John Pine—not John Pym—represented Poole in the Parliament of 1640. Notices of several persons named Pym will be found in the *Journal of the Commons* beside John Pym, the well-known Parliamentarian. See also *The Catalogue of Names of Such who were Summon'd to any Parliament (or reputed Parliament)*.



THE PRICE OF A PIANO-PLAYER.

THERE are many people who do not understand why a Pianola should cost almost as much money as a medium-grade piano. They forget that by the acquisition of a Pianola they are purchasing musical ability for themselves and for all of their friends who happen to use the instrument, and that were it not for the Pianola the majority of pianos would be just so many articles of furniture of unrealised musical possibilities. There are cheap piano-players, just as there are low-priced pianos, and some of them are good value at their price; but in the matter of musical instruments price is secondary to efficiency, and the Metrostyle Pianola is to piano-players what the Concert-Grand is to pianos, the instrument from which the best results are obtained.

The greatest artistes of to-day have contributed largely to the success of the Metrostyle Pianola by providing interpretations in the shape of music rolls of various compositions marked by them, showing how they should be played. Anyone can reproduce these renderings, and so play with the interpretative powers of the great contemporary musicians.

If unable to call, please write for Catalogue AA.

The Orchestrelle Company,
ÆOLIAN HALL,
135-6-7, New Bond St., London, W.

A Connoisseur
is one who knows the
True Value of that on
which he gives an opinion.

The Title "Connoisseur" is never complimentary when given to one who offers an opinion undoubtedly the outcome of a clear and unbiassed mind.

Miss Ellen Terry
is a "Connoisseur" in the true sense of the word, no one can deny it. She writes as follows:

"April, 1905.

"MISS ELLEN TERRY will thank Messrs. Findlater to send her some more of Cantrell & Cochrane's Delicious Ginger Ale—(surely the best ever manufactured)—to the Duke of York's Theatre two dozen, and to her private address three dozen."

Why She Wrote!

Last Easter Monday, on the front page of the "Daily Mail," appeared an advertisement of CANTRELL & COCHRANE. The gist of it was as follows:

From the famous "Well of St. Patrick," and the Chromac Springs of Ireland, is drawn the water used in the manufacture of CANTRELL & COCHRANE'S various Aerated Waters, including their

GINGER ALE,
"Dry Imperial" and "Aromatic."

The Purity of the Water is unquestionable.

CANTRELL & COCHRANE have manufactured Aerated Waters for 53 years, and won in open competition 32 GOLD & PRIZE MEDAL AWARDS.

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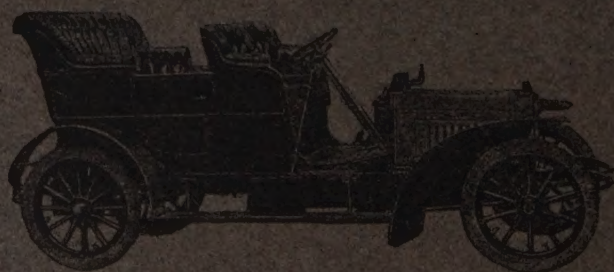


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